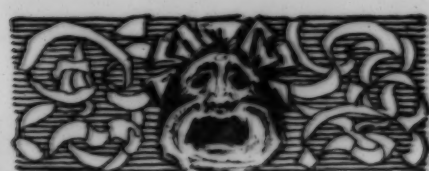




THE NEW YORK



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MIRROR INTERVIEWS.



Annie Yeamans.

The American stage has any number of leading women, ingénues and soubrettes, but comedienne-like the poets—are born, not made. There are plenty of women in private life whose conversation sparkles with humor, but the gift of conveying humor on the stage is quite a different matter. When such women become actresses they are frequently sprightly and captivating but seldom comic and humorous. It is not difficult to comprehend, therefore, why a comedienne of Annie Yeamans' ability and experience has proved such an acquisition to Edward Harrigan's company.

The Interview.
"What is your nationality?"
"I'm a Manxwoman, I suppose, as I was born in the Isle of Man. My father, William Griffiths, was a Welshman. While I was still an infant my parents took me to Australia, where they became members of a theatrical company at the Victoria Theatre of Sydney. That's how I came to play children's parts when I was a very little girl. Dancing was my specialty. As I grew older I acted all sorts of parts. Dear me! When I think of the amount of work that actors and actresses had to do in my youth compared to what is required of them now-a-days, it seems almost incredible."

"You refer to the frequent change of bill, I suppose?"
"Yes, just think of it! On Monday night we would act in comedy, on Tuesday night in tragedy, on Wednesday night in burlesque, on Thursday night in opera, and on Saturday night there would be a long bill, including a melodrama, a ballet performance, and sometimes a burlesque, farce, or short comedy to conclude with. And, mind you, as there was no such thing as nervous prostration, there were no understudies. If anybody was taken ill, they simply changed the bill at five minutes' notice. You can imagine what an extensive repertoire they had to draw from."

"At what age did you join the circus?"
"I was apprenticed at sixteen years of age to John Malcolm, the proprietor of the first circus in Australia. I became an equestrienne and performed all sorts of feats. I did the single and double horse act, leaping over gates or through hoops. There's a picture of me in tights as a bareback rider. There's another in short skirts doing the side-saddle act."

"Did you enjoy circus life?"
"Yes, indeed! We had jolly times. Every thing in Australia was rather primitive at that time, and although the circus proprietor was well supplied with funds, we were frequently compelled to tent out. Sometimes the floods would force us to camp out for days. On such occasions the boys would go fishing and hunting, and I stayed home and did the cooking. We were like a great, big happy family. We'd have dancing and all sorts of games out in the open air. The musicians would play for us as long as we cared to dance, and we romped to our hearts' content. Sometimes there would be no roads whatever, and we'd have to beat our way through the forest and wild tracts of uncultivated land. But I was young, and anything in the line of adventure only added zest to the joy of living."

"When did you marry Mr. Yeamans?"
"That was while I was with J. A. Rowe's Circus. My husband, Edward Yeamans, was a



From photo, by Falk.

AS CORDELIA IN CORDELIA'S ASPIRATIONS.

well-known American clown. We traveled together all over the colonies, being for a time with Henry Burton's Circus. Here's a notice of Burton's Circus. It says: 'Madame Yeamans' equestrian evolutions were exceedingly pleasing, while her husband, as clown to the ring, is scarcely second to anybody we ever saw in that character.' Think of my attempting an equestrian evolution to-day!"

"How long did you remain in the circus business?"

"Quite a while! After leaving Burton, Mr. Yeamans and I joined G. B. Lewis' Circus, and went on a professional tour to China, Java, and Japan. You must imagine that I had given up acting altogether after becoming an equestrienne. I was in the habit of acting during the winter months, and at different times filled engagements at the Theatre Royal, the Victoria Theatre, and the Princess's Theatre of Sydney."

"When did you come to America?"
"In 1895. We had joined Dick Risley in Yokohama and went with him to San Francisco, where I accepted an engagement at Charles Wheatleigh's Eureka Theatre. Afterward, when Mr. Wheatleigh put on Arrah-na-Pogue at the Metropolitan Theatre, I had the good fortune to make a hit as Katy Walsh."

"When did you come to New York?"
"I was induced to come to New York in 1896 by an irresponsible agent. In consequence, I had to secure an engagement on my own account, and made my first appearance in the metropolis at the old New York Theatre, under the management of Mark Smith and Lewis Baker. I played Sam Willoughby in The Ticket-of-Leave Man, Madge Wildfire in The Heart of Midlothian, and many other parts in rapid succession. I was next engaged at Mrs. F. B. Conway's Theatre in Brooklyn, and remained there for two seasons, playing everything in the round of the legitimate drama, burlesques and new plays. Stars did not carry their own companies at that time, and it kept stock companies very busy studying new parts in their various repertoires. During this engagement my daughter Jennie frequently appeared in children's parts."

"With whom did you act after leaving Mrs. Conway?"
"I acted for two years with George L. Fox's company appearing in Humpty Dumpty and other plays at the Olympic Theatre, New York. Jennie was also engaged by Mr. Fox, and played the Girl of the Period in Humpty Dumpty, Francois in a burlesque of Richelieu, Slim Kid in Jack Sheppard, and the child characters in Lucille Western's plays. Jennie and I were next engaged by Augustin Daly to play in Under the Gaslight and Round the Clock at the Grand Opera House, and also at the Fifth Avenue Theatre in The Merry Wives of Windsor. The following season we went to the Theatre Comique."



From photo, by Falk.

AS MRS. MULLIGAN IN THE MULLIGAN GUARD BALL.

where we appeared in specialties and in all the pieces produced there at that time."

"How long did you remain at the Theatre Comique?"

"I left the Comique to go on the road for a season, but returned to it when it became Harrigan and Hart's, and, with a few brief interruptions, I have remained with Mr. Harrigan ever since. I played Mrs. Mulligan during the run of the Mulligan series, and since then I've become so identified with the characterization of Irish women that many people think that I'm of Irish origin. One of my most successful personations in that line was the part of Biddy Ronan in the original production of Shadows of a Great City in Chicago in 1884."

"What are your favorite roles among the characters you have assumed in Harrigan's plays?"

"Well, Mrs. Mulligan, and Cordelia in Cordelia's Aspirations, are both favorite parts of mine. Do you remember the scene in which Cordelia gets jealous of Dan and drinks the contents of a bottle marked 'Poison,' which is nothing but brandy, and sinks into a felicitous state of intoxication? I've always had my suspicions that Mr. Harrigan introduced that drunken scene for Cordelia on account of a practical joke I played on him."

"That is interesting. Tell me all about it?"

"It happened during the run of The Mulligan Guards' Christmas. New Year's calling was at its height in New York at that time, and ladies really went calling on Ladies' Day—the day after New Year's. So I told my daughters, Jennie and Emily, to go ahead to the theatre, and to seem dreadfully mortified when I arrived in the dressing-room and appeared to be under the influence of the social glass. You see, Mr. Harrigan's dressing-room was so close to mine that he could hear every word that was said. When I arrived my daughters both acted as if they were dreadfully shocked. 'Mamma! where have you been?' exclaimed Jennie. 'Been out callin', Jennie!' 'It's all right!' I answered. Then Emily, poor girl—she's dead now—then Emily took up the cue and pretended to cry. 'Oh, dear!' 'oh, dear!' she sobbed, 'mamma's been drinking, and Mr. Harrigan will discharge her.' 'Don't you fret, Emily,' said I. 'Misther Harrigan's all right! I'm all right! Everybody's all right! Where's my wig?'"

"So the girls kept the thing up until finally Mr. Harrigan rapped at the door to inquire if anything was wrong. When he saw me with my wig all awry, and apparently suffering from the results of a heavy spree, he must have had his misgivings. However, he tried to quiet the anxiety of my daughters, and told them that he'd help me through my first scene. After I left my dressing room I appeared to be more intoxicated than ever, and called out to the stage manager, William Gray, 'Hello, Billy!' Both Mr. Harrigan and the stage manager were completely deceived, and kept admonishing me to brace up, and not give myself away to the audience. Well, my first scene arrived. Mr.

Harrigan was on, having left me in the wings with the assurance that if I forgot my lines he would introduce something else, so that the audience would be none the wiser. When my cue came I walked on, and delivered my first line without a trace of inebriety. Mr. Harrigan was so dumbfounded that he nearly forgot his own lines, and my daughters and I had a good laugh at the way we had fooled the whole company."

"What do you think of Mr. Harrigan as a playwright?"

"I think he deserves great credit as having practically been the founder of the American drama. He's really a most wonderful man. He's always reading and thinking and writing. What other man in the profession is there who writes his own plays, acts, sings and dances in his own plays, and produces his own plays in his own theatre. I suppose after he's dead and gone, they'll discover that Ned Harrigan was a great man. That's generally the way."

"What roles besides Mrs. Mulligan and Cordelia have you originated at Harrigan's?"

"So many that I can't remember them all. There's Mrs. Googan in Waddy Googan, Mrs. McCarthy in The Leather Patch, Josie Jumble in Squatter Sovereignty, Miranda in The Major, Miss Mary Ann Dooley in Reilly and the 400, Mother Crawford in Old Lavender, Bedalia Mc Nierny in The O'Reagans, Mary Duffy in Pete, and many others. At present, as you know, I am personating Molly Malone in Notoriety."

"How do you stand the fatigue of traveling and acting on the road?"

"Oh, well enough, although, of course, I prefer remaining in New York. Acting has become a second nature to me. When I was laid up recently, I had an almost irresistible desire to get up and go to the theatre when seven o'clock in the evening came around. I've been acting all my life, and I don't think I should live long if I gave it up. I go to Richfield Springs in the Summer, and the waters seem to rejuvenate my entire system. If you ever have anything the matter with you go to Richfield Springs."

Let us hope that the Springs will continue to rejuvenate Mrs. Yeamans for many years to come. It would be difficult to duplicate her except, perhaps, in her daughter Jennie.

A. E. B.

STRINDBERG'S NEW PLAY.

That odd genius, Auguste Strindberg, the Scandinavian dramatist, who starves with his family in a Berlin garret while busy turning out his "masterpieces," has just written a new three-act tragedy entitled Father, which has been performed in camera by the Paris Cœuvre Dramatic Society.

The French critics all scout the theories embodied in this new piece, but declare it to be powerful and dramatic. They say the tragedy stirs the emotions almost as forcibly as King Lear, which play it resembles in more ways than one. Henri Fouquier, however, in the Paris Figaro says the play is "obscure, incomplete and false."

At the rise of the curtain The Captain—he has no other name—is talking with his brother-in-law, The Pastor. Both are questioning a soldier named Peter, who has had a love affair with some servant girl, and who, confronted with paternity, hesitates to make amends. Peter, in fact, is skeptical on the subject of the paternity, and The Captain approves of his skepticism. Peter exits, and The Captain becomes confidential. He declares that he detests the women who are continually about him, and that they make his life a burden. His nurse, Margaret, is a good creature, but too pious, fidgety and familiar, and too fond of interfering in other people's business. His mother-in-law is a combination of the worst mother-in-law that ever lived. His daughter Bertha makes him uneasy, and his wife Laura is enough to drive him to a lunatic asylum. Although The Captain has military trousers with a beautiful red stripe down the side, it is his wife who wants to wear them. And Laura is not only a tyrant in domestic affairs, but in intellectual matters as well. She is a "new woman," as the saying goes, and as such she does all she can to run the house.

The Captain, who is a free-thinker, wants to remove his daughter from a religious school and place her in a non-sectarian establishment. But Laura will not consent. Then The Captain swears by all the gods that he will be the master, and in a violent scene he lays down the law to his wife. Then Laura, when her husband speaks of the father's right over his child, gives him to understand that he cannot prove the child is his and that, consequently, the mother, alone, whose claim cannot be contested, has rights over her. At this remark The Captain very naturally flies into a passion and flings a lighted lamp at his wife's head.

This act of violence on the part of The Captain appears to have been both provoked and waited for by Laura, for she has conceived the fine idea of passing off her husband as a lunatic. In order to do this, she introduces into the house, by the intermediary of The Pastor, an imbecile doctor who is in love with her. While The Captain, after the scene which terminates the first act, goes for a walk, Laura instructs the doctor what to do in order to get her husband to appear to be mad and finally the unfortunate man does lose his reason. Another scene of great violence between the man and the wife follows in the second act and The Captain becomes a raving lunatic.

The third act opens with a conversation between Laura and the doctor, who are constantly interrupted by the noise made by The Captain, who is locked up in an adjoining room and who breaks chairs and windows before bursting through the door and forcing his way into the parlor. He says he wants to kill his daughter. The nurse disarms him, and while caressing and fondling him slips a strait-jacket over him. The Captain, vanquished, falls in a faint and Laura, triumphant, has him confined in a mad-house.

WANTED A \$300 AMATEUR.

J. J. Spies, the dramatic agent, has no use for the people that seek to humbug the unwary stage-struck amateur. He received a letter from one Spencer, of Cincinnati, the other day, which said: "Can you put me in communication with some good amateur, lady or gentleman, desirous of getting experience in the legitimate? One willing to put \$300 in the company. If acceptable will give him or her leads and feature him or her. Will play the larger of the small towns in Ohio, Indiana, and Illinois at popular prices." Mr. Spies answered No, with characteristic emphasis.

LOTTA IN EGYPT.

Lotta writes from Egypt to a warm personal friend of hers in this city that the ancient land of the Pharaohs has delighted her, and that all her expectations are fully realized. She intends to remain in Cairo for several months to come and later will ascend the Nile. She has not decided yet upon the date of her return to America.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

GOSSIP OF THE TOWN.



Lillian Cooley, who is now appearing as Miss Manhattan, the prima donna role in Hendrik Hudson, which the Kimball Opera company is presenting, is one of the most talented members of that well known organization. Miss Cooley possesses a fine soprano voice, rare personal charm and exceptional beauty. She joined the Kimball Opera company three years ago, beginning in the chorus. Her advance to her present prominent position has been rapid and merited.

James B. Mackie will revive Grimes' Cellar Door some time in February with a strong company.

Jessie Bradbury is reported to have made a hit in Prince Pro Tem.

Sherman Wade has joined Duffy's Blunders taking the place of Ben Grinnell.

The Two Sisters company will close season on April 6.

The Major is in rehearsal at Harrigan's for an early revival.

According to Southern newspapers James Young is making headway as a tragic actor. His Hamlet is especially commended by the critics.

Clifford W. Meech has been added to the McNulty's Visit company. W. H. T. Shade, its business manager, writes that his attraction has been continuously prosperous this season.

G. W. Beckley, formerly in advance of The Hustler, has taken the management of Clint J. Ford's play, An American Hero.

The specialties of Tom Peasley, Pat Kelly, and Mattie and young Pat Rooney in Lord Rooney are said to be decidedly successful.

Ben H. Atwell, until recently a member of the Chicago Daily News staff, has organized the Metropolitan Comedians, which is booked for the rest of the season in Illinois, Wisconsin and Indiana towns. The company started on New Year's Day.

W. S. Wright, managing editor of the Logansport (Ind.) Journal, informs THE MIRROR that Manager Patterson, the new manager of Dolan's Opera House in that town, has opened his career with a fight with the Journal, the only morning paper and the city and county corporation paper. Mr. Wright wishes to notify advance agents that the Journal is not now running any Opera House advertising matter.

Mabel Florence, who recently retired from The Power of the Press, has been specially engaged to play Polly Glider in My Aunt Bridget for the rest of the season.

May Buckingham, who died last week in Louisville, was a member of Lincoln J. Carter's Northern Fast Mail company for five seasons. The news of Miss Buckingham's death reached the company at Upper Sandusky, O. Stage Manager Martin Golden called the members together in the parlor of their hotel and suitable resolutions, expressing their sorrow, were adopted. This action was supplemented by telegrams of condolence to members of the dead actress's family.

James M. Brophy's performance of the title role in The Ensign in New Orleans recently was a pronounced success for that actor. The Picaresque said: "Mr. Brophy makes an impetuous, manly Ensign, and pitches the key for all the players." The Times-Democrat said: "Mr. Brophy was a tender lover, a dashing officer, and a noble man of honor in his role of the Ensign. He filled all its demands, not only acceptably, but strongly and won due recognition for his work." The other papers were equally laudatory.

Theatrical Tidings, which usually speaks by the card, says that John Drew will play the whole of next season in New York city.

Perhaps the best music to be heard between the acts in a New York theatre is played by William Furst's orchestra at the Empire. Mr. Furst has brought his men to a fine state of efficiency; his selections are of an excellent class, and the result is that Empire audiences find genuine enjoyment during the entr'actes.

George C. Jenks, who is now on the staff of the World, is to rewrite the last two acts of James B. Mackie's piece, The Side Show. The rest of this season Mr. Mackie will continue to play his success, Grimes' Cellar Door. He says that The Side Show, after a twenty-seven weeks' trial, has proved to be a valuable property. Mr. Mackie has taken his brother John into partnership, and next season he will have two companies on the road, Grimes' Cellar Door opening in the East, and The Side Show opening in the South. Mr. Mackie has recently engaged the Gotham City Quartette, Louise Sanford, Kittie Gilmore, H. E. Mosler, John P. McDonald, and Burt J. Kendrick. His Spring tour will begin on Feb. 4 at Fredericksburg, Md., and he will go to California for the Summer.

Agnes Herndon's company consists of Albert A. Andrus, Frank Layman, John F. Ryan, Arnold Daly, Victor Harvey, Royce Alton, Marie Curtis, Louise Blanchette and Margaret Kingston. Thomas Hargreaves is the manager, Phil H. Irving, business manager, and George A. Fair, advance agent.

W. W. Newcomer wishes it to be understood that he left Herbert Cawthorn in Corning, N. Y., several days ago and that he is not now under engagement with A Cork Man company.

Charles Frohman will celebrate the second anniversary of the opening of the Empire Theatre next Thursday night by the distribution of souvenirs.

AT THE THEATRES.

Broadway.—Madame Sans Gêne.

Play in a prologue and three acts, by Victorien Sardou and Emile Moreau. Produced Jan. 14.

Napoleon	Augustus Cook
Marshal Lefebvre	Harold Russell
Fouché	Wallace Shaw
De Neipperg	James K. Hackett
Savary	James Cooper
Tully	Charles W. Stokes
Després	Charles Plunkett
Cop	J. L. Carhart
Queen Caroline	Marie Shotwell
Princess Elisa	Henrietta Lander
Catherine Hubacher	Kathryn Kidder

Madame Sans Gêne may be set down as a distinct, emphatic, complete success. It was produced with éclat at the Broadway Theatre last night before one of the really notable audiences of the winter. From the beginning to the end it held attention, pleased the fancy, charmed the intellect, and delighted the eye. Its days will be long in the island of Manhattan.

Superb is the adjective that best describes the manner in which Sardou and Moreau's comedy is presented. The scenic pictures and the costumes are marvellous Empire reproductions. To Manager Pitou and to Kathryn Kidder, the brave spirits to which we owe this costly representation, are due the homage of the stage-lover and the liberal support of the public—and they will receive both, beyond question.

Madame Sans Gêne is a comedy of manners—one might say of manners both good and bad—for it is to the honest ignorance of the washerwoman Duchess who is the central character of the piece that the opportunity for contrast with the atmosphere of the imperial court is afforded. It is admirable comedy throughout, with just a *souffçon* of dramatic interest and the brilliant Sardou of yore—in the ante-melodrama days—reappears effulgently. Laughter and applause were the rule last night, and seldom has a New York theatre been the scene of a more decided triumph for author, actor, and producer.

Although Sardou concentrates the interest in his pieces among a few characters he indulges nowadays his growing penchant for effective detail by introducing a multiplicity of minor personages. In Madame Sans Gêne's cast there appear no less than forty-two parts. Subordinate as many of these parts are each one is essential within certain limits, and each realizes a certain clearly defined purpose.

The comedy is divided into a prologue and three acts. The scene of the prologue is Catherine Hubacher's laundry, in the Rue Ste. Anne, Paris, and the time is August, 1792. Catherine is known as Madame Sans Gêne among her customers. An Austrian officer, Neipperg, wounded while defending Marie Antoinette, seeks refuge from republican pursuit in the laundry. Catherine locks him in her room and afterward, with the assistance of her lover, Lefebvre, saves him from capture.

Twenty years have passed at the beginning of Act Two. Lefebvre has become a Marshal of France and has married Catherine, who is now the Duchess of Dantzic. Napoleon is Emperor, and he and his court are annoyed at the illiteracy and bad manners of Madame Sans Gêne. The Emperor wishes Lefebvre to divorce her, but he declines. The Duchess believes that Napoleon's sisters are the instigators of the trouble. Neipperg is accused by the police of an attachment to the Empress; he remains a loyal friend to the Duchess. She escapes a trap set for her by the two princesses through a warning from Fouché, but she loses her temper and causes their indignant departure. The Duchess is summoned to the palace to appear before the Emperor.

The Duchess is admitted to an audience with Napoleon in his library at Compiègne. He tells her that she must be divorced from Lefebvre. She recalls to him her services as a vivandière, how she was wounded, and how she received honorable mention. She recalls, too, the days when she was enamored of a young Corsican officer who was unable to pay his wash bill. She shows him a letter in his own handwriting in which he acknowledges an indebtedness of sixty francs, and then he identifies her as Madame Sans Gêne. The interview is interrupted by the arrest of Neipperg. Napoleon, in a fury of jealousy, strips Neipperg of his decorations. Neipperg draws his sword and threatens the Emperor. He is disarmed, and his execution is ordered to take place before daybreak.

The last act also occurs in the library. The Duchess, at two in the morning, is endeavoring to find a way to save Neipperg's life. To prove the guilt or innocence of the Empress, Napoleon sends to her a message, as coming from Neipperg, and he is overjoyed to receive in return a letter entrusted to Neipperg's care for transmission to her father in Austria. Napoleon suspends Neipperg's sentence, compliments Lefebvre on possessing such a wife as Madame Sans Gêne, and thus the comedy ends pleasantly.

The performance ended at too late an hour to admit of an exhaustive criticism of the play in this issue of THE MIRROR. It is sufficient to say that Madame Sans Gêne shows Sardou at his best, and that he is adequately interpreted. The gratification of the audience was expressed enthusiastically, and the curtain was sent up again and again after every act.

Miss Kidder's acting as the Duchess deserves the heartiest praise. It is an admirable characterization, revealing keen intelligence, a fine sense of proportion, and artistic adroitness. It is a difficult task to speak the American colloquialisms with which the role has been saturated by the translator (who can scarcely be blamed, since it was impossible otherwise to render its French vulgarisms) without disturbing or destroying the atmosphere of the piece, but Miss Kidder accomplishes it admirably. Her comedy playing is delicious and her dramatic moments are marked by sincerity and intensity.

Mr. Cook's Napoleon in mien and manner is excellent and he plays the part with nice discretion. Mr. Russell's Lefebvre is a vigorous, manly performance, containing many artistic points. Mr. Shaw as Fouché capably suggests the keen-scented, dissembling, discreet ex-minister of police who holds the peace of a thousand households in his hand.

Mr. Hackett is handsome and dashing as Neipperg. Mr. Plunkett's dancing master is a deliciously humorous bit of acting.

Marie Shotwell is a handsome Queen Caroline, and she speaks the scornful lines of that malicious beauty with excellent effect. A word of praise is due also to Miss Lander's Princess Elisa.

Madame Sans Gêne, as it is seen at the Broadway, will prove a fruitful theme for detailed discussion in a future number of this journal. For the present it is enough to say that the production is a success.

Grand Opera House.—Superba.

Superba was produced at the Grand Opera House last night before a large and well-pleased audience. The spectacle is elaborately put on in regard to costumes, scenery and accessories.

The Hanlon Brothers have secured a clever company to interpret the story, and the acrobatic and grotesque features of the performance are in able hands.

Julia Mackay appeared in the title role, and

was well received, her singing in the third act coming in for much applause.

Ellenore Carroll played Leander, Sylvia's lover, in a manly fashion, a feat that few women are capable of carrying out with any great degree of cleverness. Jean Mawson appeared as Sylvia, and acquitted herself very creditably.

Others deserving a word of mention are Bonnie Goodwin, Louis Peters, Schrode brothers, and the Filippi family of dancers.

Bijou.—A Run on the Bank.

A farce-comedy in three acts, by Charles E. Blaney. Produced Jan. 14.

Lord Percy Soakup	"Happy" Ward
Baron Harold De Canter	Harry Vokes
Row Leggs	Harry Clay Blaney
General Note Shaver	Tony Williams
Nera Man	Gilbert Learock
Estelle Shaver	Marguerite Daly Vokes
Belle Shaver	Inez Rae
Hasty Writer	Clara Belle
Sassy Moll	Marguerite Daly Vokes

Ward and Vokes made their first metropolitan appearance as joint stars at the Bijou Theatre last night, and in an amusing piece called A Run on the Bank gave ample evidence of their right to rank among the best farce-comedy organizations now before the public.

The theatre was packed to the doors, and the audience seemed expectant of something uncommonly good. It was not disappointed.

Mr. Blaney's piece is little else than a variety sketch elaborated into three acts, but it is full of genuine fun, and the laughter is drawn from the audience at every line.

Few pieces produced lately in this city contain as many elements of popular success.

The story is as follows: Lord Percy Soakup and Sir Harold De Canter, two gentlemen of experience and business, are on a steamer with two English noblemen who are on their way to visit General Note Shaver, a wealthy New York banker, with a view to marry his daughters Estelle and Belle. The steamer is wrecked, and the lords perish but Lord Percy and Sir Harold are washed ashore with the dead men's luggage which they appropriate, and, thus disguised, they call upon General Shaver. During their stay two eccentric detectives arrive in search of them.

They are dragged at a supper given in their honor by the General at Percy and Harold's suggestion, who claim they are English friends of note. After escaping the detectives they lease an old bank building and open a combination bank and saloon. They soon find themselves penniless, and in anticipation of A Run on the Bank they negotiate with a counterfeiter for \$75,000 of counterfeit money to pay off when the run occurs.

They then fly to California, discover gold, and are again in clover. They pay all their debts and give a grand ball at the Palace Hotel, San Francisco, in the honor of General Shaver and his daughter, whom they have invited.

Messrs. Ward and Vokes kept the audience in an incessant roar of laughter, and thunders of applause followed each fall of the curtain. Ward is imitatively funny as Lord Percy and Vokes is equally droll as the Baron Harold. The make-up of each actor is alone worth paying to see.

The stars were assisted by an uncommonly good company. Harry Clay Blaney was very clever as Bow Leggs, and Tony Williams made a good General Shaver.

Sidney de Grey did excellent work in a dual part, and Alfred Grant gave cleverly drawn sketches of a detective and a counterfeiter. Joe Russell was good as the bar-keeper.

Gilbert Learock gave a capital sketch of a female book agent, and Marguerite Daly Vokes and Inez Rae were acceptable as the General's daughters.

Marguerite Daly Vokes contributed a very clever sketch of a tough girl.

The piece was well staged, and was enlivened by a number of effective skirt dances and good songs.

Koster and Bial's.—Vaudeville.

The trained dogs of Ivan Tschernoff gave another evidence of their wonderful sagacity at Koster and Bial's on Monday night. It was in the shape of an interesting one-act pantomime, styled The Fireman's Rescue, and performed solely by the animals.

Among the newcomers are M. Stainville, the French mimic, whose imitations elicited strong approval, as did also the singing of Josephine Sabal.

The features of last week continued are Les Mayos, Amelia Glover, A. O. Duncan, Les Four Diez's, Rossow Brothers, Cinquevalli, Mlle. Petrescu, and the third series of living pictures.

Tony Pastor's.—Vaudeville.

Maggie Cline heads the list of the clever variety performers at Tony Pastor's this week. The bill includes McMahon and King in Plantation Pastimes; Patterson Brothers, bar performers; Princess Dolgorouky, violinist; Kitty Nolan; Bentley and Greer; and Nelson, Levannion and Nelson in their sketch, entitled Fun Among the Chinamen.

Tony Pastor's songs continue to form one of the most entertaining features of the performance.

Keith's Union Square.—Vaudeville.

Among the newcomers at Keith's Union Square this week are the Dixon Brothers, musical clowns; the Wilnot Duo in a very clever bicycle act; Imro Fox, conjuror; the Manhattan Four; and the comedians, George K. Fortesque and Richard Gorman. The attendance was large last evening.

George Thatcher's engagement at the Union Square opens next week.

At Other Houses.

The capital cast and thrilling situations of The Fatal Card, a melodrama of exceptional merit, have brought box-office prosperity to Palmer's Theatre.

The Ivy Leaf is the bill at Nildo's.

Fanny Davenport in Gismonda is crowding the Fifth Avenue at every performance.

There are only three weeks left in which to see Palmer Cox's Brownies at the Fourteenth Street Theatre.

The Masqueraders continues with undiminished patronage at the Empire.

Wilson Barrett will devote the last week of his engagement at the American to the Silver King with the exception of Friday night when he will appear as Othello. The District Attorney is to be produced at the American next Monday evening.

Too Much Johnson is a veritable laughing success at the Standard.

Notoriety is meeting with well-deserved popularity at Harrigan's.

Rob Roy is firmly established in metropolitan favor at the Herald Square Theatre.

Little Christopher and the new Kilanyi Living Pictures still prove a potent attraction at the Garden Theatre.

Heart of Ruby, the new Japanese play, is an-

nounced for production at Daly's this (Tuesday) evening.

Effie Ellsler may be seen in Doris at the People's.

Denman Thompson in The Old Homestead continues to attract large audiences at the Star Theatre.

The Case of Rebellious Susan is the brightest comedy that has been presented at the Lyceum in some time.

The Cotton King will cease its melodramatic reign at the Academy of Music a week from next Saturday.

Olga Nethersole appeared at the Harlem Opera House on Monday night, presenting for the first time in this city a revival of Frou-Frou. As the unfortunate Gilberte this young actress has added another role to her list of successes. Miss Nethersole is supported by Maurice Barrymore. Frou-Frou will be repeated on Tuesday and Wednesday evenings and Saturday matinee. The rest of the week will be devoted to Camille.

The Prodigal Daughter moved to the Columbus Theatre on Monday night for a week, and was received with enthusiasm by a crowded house. The play is handsomely staged, and the scene of the steepchase, with ten thorough-breeds, took the house by storm.

The World Against Her, the popular melodrama, is at Jacob's Theatre this week.

BROOKLYN THEATRES.

Columbia.—The Politician.

A good-sized audience applauded the efforts of Roland Reed in The Politician at the Columbia on Monday night. The play was made familiar years ago by John T. Raymond, when it was called For Congress, but Sydney Rosenfeld has introduced a number of changes, many new lines and situations, and some new characters. The play went with the snap for which Mr. Reed is noted. Isadore Rush and Sheridan Tupper gave good support. Next week, Mrs. Langtry in repertoire.

Park.—His Grace De Grammont.

Otis Skinner established himself as a favorite in Brooklyn, when he played here in support of Booth and Modjeska, and of course he was greeted by a large audience at the Park on Monday night. He appeared in Clyde Fitch's new play, His Grace De Grammont, which won instant favor. Mr. Skinner was recalled repeatedly, and his cordial reception will long linger in his memory. His supporting company is excellent, and the costumes and scenery were superb.

On Friday and Saturday evenings Mr. Skinner will present C. M. Skinner's adaptation of The Fool's Revenge, which he has called The King's Jester. Next week, Wilson Barrett.

Amphion.—A Texas Steer.

A Texas Steer began an engagement on Monday night at the Amphion. George Woodward, Alice Evans, Charles L. Warren, Will H. Bray, Rose Snyder and Stella Kenny make up the company. Blue Jeans next week.

Notes.

Louis Aldrich is playing My Partner at the Grand Opera House.

Darkest Russia is at the Bijou.

Shaft No. 2 is at the Empire.

At the Gaiety Robert Gaylor appears in a new edition of Sport McAllister.

The Lee Avenue Academy has reopened with vaudeville.

The Star's attraction is The Power of Gold.

Hyde's Comedians and Helene Mora are at Hyde and Behman's.

Ground was broken for the foundation of the new Montank Theatre last week.

Il Trovatore was presented at the Academy on Thursday, Jan. 10, by a section of the Metropolitan Opera House company. None of the prominent stars took part, but the performance was fairly good. The "sudden illness" sign was displayed at the door, Tamagno being the victim, much to the dissatisfaction of the audience.

AMONG THE DRAMATISTS.

Catulle Mendès, the French littérateur and playwright, is expected to arrive in New York in a few days. His novels are far better known than either his plays or his poems, yet it is by the latter that Catulle Mendès' worth as a writer will be weighed by posterity. He is one of the foremost contemporary poets of France; his verses are exquisite, and exhibit the most idealistic tendencies. Fiammetta and La Femme de Tabarin are two of Mendès' best plays. La Femme de Tabarin deals with the subject that Leoncavallo put to music in his opera of Pagliacci.

Catulle Mendès married one of Theophile Gautier's daughters, the talented Judith, but the marriage proved a failure, and they separated.

Judith Gautier has written a number of very delicate stories about Japan and Russia. She is also the author of La Marchande de Sourires, which was so successfully produced at the Odéon a few years ago. The American rights to this play, together with all the costumes and scenery, were purchased by Augustin Daly at the time of the original production. New York will be able very soon to judge Judith Gautier's talent as a playwright, as The Heart of Ruby is announced for production at Daly's to-night (Tuesday).

Jules Lemaitre, the subtle French critic, whose feuilletons in Les Débats are as eagerly read as those of Sarcey in Le Temps, has read his new play to the actors of the Gymnase. But the play will not be produced yet awhile. Jules Lemaitre is well-known in Paris for his absolute absence of any convictions, principles, or views. Even in his criticisms this non-committal tendency is well revealed. His enemies have nicknamed him l'anguille—the eel.

This week there is to be produced in Kansas City a play written by Bertha Creighton entitled The Copper Lion, a comedy-drama with, it is said, a most original central idea. This is the second effort placed before the public by Miss Creighton, she having produced in the same city last Spring a military play called The Bell of Guadalupe. Miss Creighton is now at the head of a company of her own, playing legitimate and standard comedies. She is still in her teens.

Arthur Trevelyan has named his new one-act operetta Two Fathers.

Alice E. Ives, who is the author of Lorine, The Great Brooklyn Handicap and other plays, is active in journalistic work. She is writing a series of short plays for the Sunday edition of the Recorder. Two have been published, entitled respectively Fred Fiancee and A Very New Woman. Miss Ives also conducts a department in the same paper called "Across the Dinner Table" under the signature of Jane Short.

Lew H. Newcomb is at work on a play for Hugo Hicks, German comedian, for four seasons with Charles A. Gardner.

CUES.

Joseph M. Gaites sailed on the Maasdam last Saturday for Paris, where he will remain until May or June.

Ellen Vockey gave a musical and dramatic recital in Baltimore last week that was eminently successful. She gave selections from As You Like It, The School for Scandal, and Leah, the Forsaken.

Julie Walters is preparing for the production next season of his new play, A Money Order.

Douglass and Mason have leased the Burch and Anderson Opera House, Ardmore, I. T., for 1895, and have greatly improved the house.

Maud Young has made a pronounced success in her singing of Janet in Rob Roy.

Charles Charters is receiving complimentary notices from the dramatic critics for his clever character sketch of a typical chappie in Behind the Scenes, the comedy which Felix Morris adapted from the French for his present tour.

The Lincoln Theatre in Chicago is growing steadily in popularity with the best class of playgoers.

Of all the exhibitors in the Royal Aquarium London, exhibition of artistic posters, James Pryde and his brother-in-law are acknowledged to be the most brilliant and original. In competition with Cheret and other celebrated designers of posters, this recognized supremacy means something.

In spite of the weather, a good-sized audience assembled at Chickering Hall last Tuesday night to hear the Gerard-Thies Evening of Song. The programme opened with Bargiels' trio in F Major, well rendered by Messrs. Gallico, Koert, and Kronold. Mr. Thies followed with three little songs by Schumann, which were well received, though to those sitting at the rear of the building there were times when Mr. Thies' voice was inaudible. Miss Gerard was loudly applauded for her rendering of Schubert's Spinning Song, and later in the evening sang the Gavotte from Manon with good effect.

Hal Clarendon, Jr., has been specially engaged by W. H. Crane for his production of The Merry Wives of Windsor in Philadelphia.

Clay Clement is starring in the West in The New Dominion. He is under Gustave Frohman's management.

On Jan. 5 Judge L. B. Fife, of the Court of Common Pleas, Philadelphia, granted a divorce to Kittie Rhoades from William R. Rhoades, better known in the profession as W. R. Ward.

L. A. Kempton's company has completed a tour of Mexico in The Plunger. At Monterey the Governor attended the performance.

J. H. Spring, of Philadelphia, last week received the deed of sale of the Kansas City Auditorium from the National Bank of Commerce. The price paid for the property was \$115,000. The Auditorium will be opened next season.

Friends played its second engagement in New Orleans New Year's week at the Grand Opera House. The receipts went far ahead of the previous visit.

On Saturday evening the jolly German Liederkranz had an entertainment, which was under Baron C. de Grimm's direction. The feature of the occasion was the performance of a one-act play by J. A. Fredro, entitled Doctor Muller. The parts were assigned to Messrs. Schmitz, Degele, Boscowitz, Tegetmeier and Leisel and Misses Arcularius, Wenige, and Spiro.

Walter D. Botto has resigned from Dockstadter's Minstrels in order to take the management of George J. Krauss' Two Fairies company. The opening of this organization has been postponed until March 10.

In view of the success of The Power of the Press this season, Augustus Pitou will send that organization out again next Fall.

Frederick Warde and Louis James will produce Runnymede during their San Francisco engagement, which begins at the Baldwin Theatre on Feb. 4.

The women in the audience at the Herald Square Theatre on Thursday night, on the occasion of the one-hundredth performance of Rob Roy, were presented with silver bon-bon boxes. The members of the orchestra gave to Leader De Novellis a gold watch and chain, and Messrs. Whitney and De Koven banqueted the company. The executive staff of the theatre were entertained at supper by Manager Charles E. Evans.

It is reported that Sibyl Sanderson, the singer, and Antonio Terry, a Cuban millionaire, will soon be married.

Melbourne MacDowell spends his leisure moments in scientific research. He has just invented a racing yacht, and next year, on the occasion of the Duxbury regatta, he will issue a challenge to every yacht club in the country.

Weeks of January 21 and 28 are open at the New Russian Lyceum, New Britain. Only standard attractions recognized. Address Gilbert and Lynch, managers.

BOOKS REVIEWED.

FRENCH FOLLY IN MAXIMS: Of Philosophy, Art and Letters. Translated and edited by Henri Pène du Bois. Three volumes. New York: Brentano's.

The title of these three daintily bound and handsomely printed little volumes is misleading, for they contain more of human wisdom than of French folly. The editor has compiled these maxims from excellent sources and has translated them with admirable skill. They deal with a vast range of subjects, and they illustrate the Gallic art of terse and epigrammatic expression in a striking and instructive manner.

Among the philosophers, wits and poets who have been rifled of their richest gems of thought for this delightful collection, are such authors as Anatole France, Paul Bourget, Catulle Mendès, Thomas de Bretagne, Madame Daudet, Maurice Barrès, Rachilde, Edmond and Jules de Goncourt, Gustave Flaubert, Théophile Gautier, Jean Richepin, Ernest Renan, Edouard Rod, Balzac, Edouard Pailleron, Madame de Staël, H. Taine, Paul Sabatier, Jules Simon, Charles Beaudelaire, Montaigne, Henri Meilhac, Ernest Legouvé, Georges Sand, and Victor Hugo.

Possessed of these little books and a certain amount of ability and "cheek" there is no good reason why any intelligent person should not write plays quite as brilliant as Lady Windermere's Fan and A Woman of No Importance—and quite as original, into the bargain. But the sale of the edition will not be confined probably to searchers after inspiration for modern society plays, as there are many others that find both pleasure and profit in books of this order.

FANNY RICE AND NANCY.

Fanny Rice has decided to change the name of her new play from A Fran's Frolic to Nancy. Judging from reports this is the best play that Miss Rice has ever had. One critic describes it as "a female Rip Van Winkle set to music." Another says it is "a simple, pretty story, full of human interest—so serious and yet so funny—that it is a refreshing and delightful novelty."

IN OTHER CITIES.

GALVESTON.

Lovers of light opera were well entertained at the Tremont Dec. 31 with a capable rendition of The Fencing Master by a generally good company headed by Dorothy Morton who particularly made a bright hit and many new friends. The audience was large and appreciative.

The New Year attraction at the Tremont was Gladys Wallis whose cleverness and winsome ways appealed profitably to the good will and favor of her auditors. As is the custom with Manager Dunne, his star is surrounded by an excellent co. The play, unfortunately, is bad. With this engagement the doors of the Tremont were closed as a dramatic resort under the Greenwall management. The new and beautiful Grand Opera House was dedicated 3 by Marie Wainwright and co. in daughters of Eve. It was the most important event in the history of the drama in this city. The house was packed from floor to ceiling with one of the most brilliant audiences ever seen in a Texas theatre, a magnificent tribute to the occasion. Notwithstanding the excitement, hurry and bustle usually incident to such affairs, everything worked smoothly (excepting Manager Greenwall's efforts as a ticket taker, due possibly to the governor's inexperience) and not the slightest thing occurred to mar the event. The performance was in accord with the surroundings and gave general satisfaction. An Unequal Match was presented 4 and a matinee 5 closed the engagement.

Pauline Hall comes to the Grand 7, 8; Old Kentucky 9, 10; Lady Windermere's Fan 11, 12. Managers Phil Greenwall, of Ft. Worth, and Frank Ellsworth, of Sherman, were present at the opening of the Grand. Manager Greenwall officiated at the door.

Marie Wainwright, in a letter to Manager Greenwall, said: "The citizens of Galveston can now rejoice in the possession of the finest theatre in Texas, and which is scarcely excelled by any in the entire South. * * * Nor has, as is so frequently the case, the comfort of the actor been forgotten. * * * Your stage is magnificent in its ample proportions, is well lighted and heated," etc. To a *News* representative Miss Wainwright said: "I have opened a good many theatres in my life, but the stage appointments of none were as complete as this."

Miss Wainwright is the daughter of Commodore Wainwright who was killed at the battle of Galveston Jan. 1, 1863. The sword belonging to the dead commander fell into the hands of a Confederate officer, whose daughter restored the weapon to Miss Wainwright during that actress' recent engagement here.

The Grand Opera House building, which is a combination of both hotel and theatre, is located on Post-Office Street, between Twentieth and Twenty-first Streets. It has a frontage of one hundred feet and a depth of one hundred and twenty feet. An elaborately carved stone archway forms the entrance to the theatre proper, which is situated in the rear of and is separated from the hotel building by an alleyway, serving the double purpose of affording additional ventilation and extra exits in case of fire. The long and imposing lobby is paved with marble tiles, and is handsomely decorated, a delicate shade of brown being the prevailing tint, which is relieved by festoons of roses, looped and knotted with bows of ribbons. The floor and stairways are covered with velvet carpets. Ladies' and gentlemen's parlors are provided on both the parquette and balcony floors. The decorations of the auditorium are in the same style as those of the lobbies. The boxes, eight in number (four on each side of the stage), are finished in white and gold, with damask draperies of delicate tones of blue and pink. The seats are arranged in the form of a quadrant. They are comfortable and each affords the occupant a perfect view of the stage. The stage is seventy-five feet wide, with a depth of sixty-eight feet, and a height of sixty-eight feet to the gridiron. There are two sets of fly galleries and a fully equipped rigging loft, with the most improved apparatus for handling the most elaborate scenery. Most of the scenery is painted on drops, there being but one set of grooves, and these are adjustable. Star dressing-rooms are provided on both sides of the stage, the others, twelve in number, being located under the stage. All dressing-rooms are furnished with hot and cold water. The drop curtain is a copy of the painting, "Sappho and her Companions," and is a gem. The theatre is lighted by both gas and electricity, electricity alone being used on the stage. The house is heated by two hot-air furnaces, one of which heats the auditorium and the other the stage. The aisles are numerous and broad, and the exits are ample, separate entrances being provided for each floor. All necessary precautions have been made in case of fire. The seating capacity of the house is 1,500. C. N. RHOADS.

ATLANTA.

At the Grand, the Potter-Bellew co. opened 4 to audiences of excellent size. The plays presented during the engagement were Charlotte Corday, In Society, and She Stoops to Conquer. The co. proved an exceptionally strong one throughout, notably the stirring work of Verner Clarges, who received considerable commendation at the hands of the local press.

Charles H. Vale's Devil's Auction is announced for an early production at the Grand.

For the first time in Atlanta, as an actor, James J. Corbett appeared in Gentleman Jack to large audiences 7, 8 and matinee. The supporting co. proved to be fair, and the local critics gave Corbett credit for doing really better work than they had expected of him. Swift and Chase, the musical comedians, did a clever specialty in the third act.

Hi Henry's Minstrels did a profitable business 2, 3. Hon. W. C. P. Breckinridge lectured at the Edgewood Avenue Theatre 4. This closed the career of the house, which is being torn down to make way for Henry Greenwall's New Lyceum. Frank Cox comes from Texas to direct the work on the new structure, and before May the new house will be completed.

Atlanta Lodge No. 41 of the Theatrical Mechanics' Association, tendered a reception to Thomas Quinn of A Trip to Chinatown co., after its performance at the Grand 2. It was a jolly gathering, indeed, and among those present were a number of Hi Henry's Minstrels, notably Frank McNish and Edward Percy. Matt Snyder, one of the oldest men on the stage, was made an honorary member recently at special convocation.

L. de Give gave to Mavor Goodwin a cheque for \$91.00 as a donation to the Atlanta charitable association from Alha Heywood, the manager of Edgewood Folks. Mr. Heywood announced that he would give a portion of the proceeds from Braunschweig to the understanding of the Maud Atkinson comedy co. in that city.

F. A. Slocum is here perfecting arrangements for the appearance of Richard Mansfield, Napoleon Bonaparte, Beau Brummell, and Arns and the Man are to be given.

The Atlanta Vocal Society drew a well-filled house at the Y. M. C. A. Hall 4. Miss Bessie Pierce and Frank Pearson, of whom we have heard so pleasingly in numerous operas, helped along the entertainment.

Colonel W. C. P. Breckinridge's manager proved to be C. D. Hess, of comic opera fame, who toured the South so extensively years ago.

Applications continue to pour in from theatrical cos. for privileges of conducting performances on the grounds of the Cotton States and International Exposition, or in a theatre erected by them or in a theatre put up by the Exposition Company. Many excellent attractions are anxious to come, and there have been several continuous vaudevilles. Fifteen have been already contracted with for "The Terraces."

James J. Corbett tells us that he is next to appear in a new and genuine comedy entitled The Naval Cadet, which will be devoid of prize-fighting.

ALF. FOWLER.

DETROIT.

A Trip to Chinatown was presented at the Detroit Opera House 7-12, 14-19.

The first part of the week at the Lyceum was given up to local entertainments, but on 10 the Della Fox Comic Opera co. will open in The Little Trooper. The engagement promises to be one of the most successful at the Lyceum Theatre this season, but it is too early in the week to do much more than chronicle the signs which predict a brilliant reception to Della Fox on her first appearance in Detroit as a star.

At Whitney's 6-12 we had McDoodle and Poodle, which, as the name would suggest is a mass of veritable nonsense, but with it the comedians Rice and Barton contrive to pack the house night after night, and to keep their audiences in roars of laughter. The critic's occupation is gone when it comes to plays of this character. They please and amuse for the time a large contingent of theatregoers, who do not ask to have the source of their amusement analyzed, who do not care whether the play has theme or motive, or whether it is

constructed on faulty or correct lines. It serves its purpose, they are amused, and that ends it. The Dazzler 14-19.

Temptation of Money is in evidence at the Empire Theatre this week. It belongs to the extremely realistic order of plays, and is doing a fairly good business. The cast includes Alma Earle, Jessie Stetson, Belle Inman, Harry Taylor, Paul Menifee, and George Berry. Reilly and Wood 14-19. KIMBALL.

BALTIMORE.

Willard Spenser's opera, Princess Bonnie, made a great success at Harris' Academy of Music, turning people away for want of room nightly. Eleanor Mayo, the prima donna, is a beautiful woman and has a resonant mezzo-soprano full of charm and sweetness. Mabella Baker made a decided hit and sang well. The comedy of the opera was largely in the capable hands of Frank Daniels. Others in the cast were Robert Broderick, Lillian Marion, Mountjoy Walker, W. M. Armstrong, and N. S. Burnham. Eddie Foy in Off the Earth 14-19.

Mary Hampton completely captured her audience at Ford's Grand Opera House 7, where she appeared in Sydney Grundy's play of that name at Albaugh's Lyceum Theatre 7. Mrs. Langtry is still a beautiful woman, and has much improved as an actress since last seen here four years ago. Her supporting co. is a capable one and includes Frank H. Fenton, Oscar Adye, J. W. Pigott, Ivan Watson, Ethel Hope, Beatrice Elwyn, and Florence Leclercq. Captain Paul 14-19.

An extravagant, broad and utterly absurd farce is The Trolley System playing at the Holliday Street Theatre. The title is somewhat of a misnomer as there is no system of any kind in it, nothing but fun and nonsense, and as such it accomplishes its purpose for it draws good houses and makes people laugh. Captain Herne 14-19.

Sam Devere's Specialty co. entertained the patrons of the Howard Auditorium, and did it well. Sam is a Baltimore lad, and is always kindly remembered here. Ola Hayden, the female baritone, renewed her former success, and the co. generally were well up to the mark. George Thatcher's and Henry Williams' co. 14-19.

At Kernan's Monumental Theatre Irwin Brothers' Big Show satisfied large audiences. The co. is kept well up to date. Russell Brothers' Comedians 14-19.

Bury Dasant, an old-time Baltimore favorite, is with Mrs. Langtry. Mr. Dasant has hosts of friends here who wish him all success.

A. Baldwin Sloane, a young Baltimore amateur, recently composed an opera entitled Midas. Last week he sold it to Edward E. Rice while the latter was here with 1492. Midas is a clever work, and no doubt Mr. Rice will make use of it.

Mabella Baker, who is the guest of Mrs. Ellen Martin, is popular here. During the week she has been the recipient of much social attention. HAROLD RUTLEDGE.

LOUISVILLE.

Nat Goodwin commenced his annual engagement at the Temple 7 in A Gilded Fool. In Mizoura, David Garrick, and Lend the Five Shillings were presented at the other performances. Paul Kaur 10-12.

Charley's Aunt was seen for the first time here 7 at Macaulay's. The Passing Show opens 10-12.

James Young, the youthful tragedian, filled week commencing 7 at the Grand Opera House, in repertoire. Walter S. Mathews joined the co. here, playing leading parts. The Burglar 14-19.

Pawn Ticket 210 with Henry Lee, Frank Doane and P. A. Anderson did a large business at the Avenue 7-12. Alha Heywood 11-19.

The London Belles Burlesque co. gave a good performance at the New Buckingham, closing 12, when the Reeves and Palmer co. come for seven nights.

The sale of seats for Aladdin, Jr., at the Auditorium 21-25 is very large.

Felix Morris was very ill while here. He was constantly under the care of a local physician and was only able to fulfill his engagement at the Temple at great personal discomfort.

Madame Sissiretta Jones, styled the Black Paté, will sing in concert at the Grand 20.

Romulus is a new aspirant for strong-man honors. He gave an exhibition of his powers to members of the press.

May Buckingham, of the Fast Mail co., died 6 at the Louisville Hotel. She received every attention at the hands of kind lady guests of the hotel. The deceased was thirty-two years of age, the widow of Harry Buckingham, and leaves one child, a son. CHARLES D. CLARK.

SAN ANTONIO.

At the Grand Opera House Marie Wainwright appeared Dec. 31-1 to good houses. The Fencing Master 2, 3 to good business. Lady Windermere's Fan 3, 6 drew paying houses.

Miss Wainwright presented Daughters of Eve and An Unequal Match. The latter was pronounced one of the best performances seen in San Antonio for some time.

Dorothy Morton, of The Fencing Master, is quite a favorite in this section.

The co. presenting Lady Windermere's Fan was not up to the requirements of the piece.

There is underlined at the Grand Opera House Pauline Hall for 10; In Old Kentucky 11-13; Sam Jack's co. 14; Khéa 16, 17.

Joseph Dillon, of the Pauline Hall co., and Charles H. Benda, of In Old Kentucky, have been in the city for the past week looking after the interests of their attractions.

The employees of the Grand Opera House presented Manager Walker with a fine clock and inkstand and pen on New Year's night. It was a New Year's surprise.

Miss Wainwright always finds many friends among the army people here owing to her brother's connection with the army and her father's with the navy.

The Derby Mascot, booked at the Grand for 9, 9, cancelled.

The veteran J. P. Curran is still at the People's Theatre, and it looks as though he were going to make it a success. Himself and wife, Ruby LaFayette, his son and his grandson all appear in the cast. WILLARD L. SIMPSON.

KANSAS CITY.

Sol Smith Russell opened to good houses 7-12 at the Coates, presenting Peaceful Valley, The Hair-at-Law, and A Poor Relation. He was heartily received, and made a little speech before the curtain Monday night. The co. was good, including Miss Ford and Charles Mackay. Joseph Murphy 14-19.

J. K. Emmett, Jr., appeared at the Grand 6-12 in his father's old play, Fritz in a Madhouse. His work showed improvement, and his co. was fair. Frank Wise of this city joined the co. here. Von Youson 12-19.

Gustave Frohman's Charity Ball co. proved a good attraction at the Ninth Street Theatre 6-12. Berenice Wheeler, of Independence, one of our suburbs, a handsome girl, now heads the co. as Ann Cruger. Her work was strong, especially in the emotional scenes, and she is making rapid advancement. Men and Women 12-19.

Berenice Wheeler, of the Charity Ball co., obtained an absolute divorce from Edmund K. Wheeler 7. Mr. Kinton jumped from the J. K. Emmett to the Charity Ball co. 4. His part was doubled by H. W. Brinkley.

The Copper Lion, by Bertha Creighton, will soon be produced by Clark and Bulb.

The city is now struggling with an attempt to raise funds to erect a large convention building.

At the Kronberg Recital 8, Rudolf King, pianist; Francois Bouchier, violinist; and Mr. and Mrs. Kronberg, baritone and soprano, all contributed to an artistic and enjoyable programme. FRANK H. WILCOX.

BUFFALO.

Della Fox opened at the Star 3 in The Little Trooper. A capable co. surrounds Miss Fox in her starring venture. The London Gaiety Girls 7-12.

John Major succeeds William H. Power as resident manager at the Star. Mr. Major is a young man, but is possessed of great executive ability, it is said, and will take up the excellent work of the late Mr. Powers where he left off, continuing on the same policy.

At the Academy of Music appeared Rose Coghlan in

Diplomacy and Nemesis. The Baldwin, advertised as the White Mahatmas, furnished a startling entertainment, consisting of spiritual seance and mind-reading, 10-12. The New Boy 14-16.

Ward and Vokes presented their play, A Run on the Bank, at the Lyceum 7-12 to large business. Power of the Press 14-19.

Ermina Chelli was the principal attraction at the New Court 7-14.

At Shea's, Bertoldi is the special feature of the week. Fred. McClelland and Felix and Cain are the favorites. Leola Belle, a new soubrette, is also deserving of mention. BERT HART.

PROVIDENCE.

The event of the week of 7-12 was the appearance of Olga Nethersole at the Providence Opera House in a repertoire comprising Camille, Frou-Frou, Romeo and Juliet, and The Transgressor. The star was greeted by immense audiences and taken very kindly to by public press. She proved herself one of the most accomplished actresses that ever appeared in this city, and her artistic work was a delight to all. Her gown was beautiful and effective and the supporting co. composed of well-known and capable actors. Lillian Russell Opera co. in The Grand Duchess 14-16. Rose Coghlan in repertoire 17-19.

A very strong entertainment was offered at Keith's Opera House 7-12. Robert Gaylor in Sport McAllister and a revival of Mr. Keith's new Living Pictures drew large audiences. The farce-comedy with popular Bobby Gaylor as the chief fun-maker was amusing and the singing and various specialties good and frequently applauded. The pictures were excellently put on and the most elaborate ever seen here. Humanity, with Boston cast and scenery, 14-19.

The Westminster Theatre was well patronized 7-14 and the programme given by the Fay Foster co. was received with a great deal of favor. The first dance by Miss Rialta was a novelty and the skillful dancer made a decided hit. Rose Hill co. 14-19.

At Lothrop's Opera House, Little's World proved to be a good attraction. The piece was splendidly staged and presented by an exceptionally strong cast, with Edith Mai, Estelle Keene, Emma Dunn, Dan Tourjee, and John Phillips in the leading roles. A double bill is announced for week of 14, when J. D. Clifton and June Agnost will present Ranch King for the first half of the week and L. H. Byrnes for the remainder.

Providence Lodge No. 10 Theatrical Mechanics held its regular monthly meeting 6. The lodge is in a flourishing condition, and reported no sick brothers during the past month. The installation of officers for the ensuing year will take place at the next meeting in February, and the annual benefit performance occurs at Keith's Opera House Feb. 10. Your correspondent was made an honorary member of the lodge at this meeting.

Pauline Parker's Wild Rose co., H. W. Taylor manager, which played a week's engagement at Lothrop's Opera House Dec. 31-Jan. 5, disbanded in this city, and several of the members of the co. left without settling with the kind hotel keepers, who provided lodgings, food, etc., for them. Poor business and inability to meet expenses was the cause.

The private car of the Lilly Clay Gaiety co. was attached in this city as the co. was about to leave town after the performance evening of 5. Satisfactory arrangements were made, and the co. left on the midnight train for New York. The car was left here.

The first in a series of Graham Concerts was inaugurated at Keith's Opera House Sunday evening, 6, with a large audience in attendance. The programme was a popular one, and these artists appeared: George Thatch, Raymon Moore, Hilda Thomas, Billie Carter, Dudley Prescott, Burns and Hart, Lizzie Warren, and Collins and Collins. E. M. Emerson, Marie Darious, and Alice Hodgdon.

A concert complimentary to the National Band was given in Music Hall evening of 6 by the Wandering Bards and the band. The band was directed by its new leader, A. M. Langstaff, and an excellent programme given.

An event of more than ordinary interest is the coming minstrel entertainment to be given by the Rhode Island Witches in Talma Theatre in February. Nearly one hundred tickets more than the seating capacity of the theatre have been sold, and the club has decided to give two performances on Feb. 12, 13.

Providence Lodge of Elks will have its annual benefit performance on the afternoon of Jan. 25 at Keith's Opera House. Archie Stalker, the veteran manager, has the programme in charge.

Business manager C. W. Clissold, of the Falstaff Club, has arranged for a performance of the Falstaff Minstrels at the new Auditorium, Pawtucket, early in February.

John F. Byrne is at his home in this city, having closed with Hands Across the Sea co.

Business Manager John N. Phillips, of Lothrop's Opera House, who essayed the role of Pete, the gentleman of color in the World at that theatre the past week, was the recipient on the opening night of an elegant funeral horse shoe four feet high. The token was from Proprietor Trowbridge, and was passed over the footlights amid rounds of applause from the audience, with whom Mr. Phillips is a prime favorite.

Clarence Fleming, in advance of Rose Coghlan, was here 10.

Louis Nethersole was ill in this city week of 7, and confined to his hotel for several days.

It is with regret we note the death of Jud Corey, Joseph Murphy's manager, in Chicago, last week. Mr. Corey was much liked here.

The lobby of Lothrop's Opera House, retouched in ivory and gold, presents much lighter and more cheerful appearance. New and artistic announcement boards, in white, crimson and gold, have been placed in the outer lobby.

Proprietor Trowbridge and Manager Phillips, of Lothrop's Opera House, are considering the inauguration of a season of light opera to be opened as soon as arrangements can be perfected.

Charles H. Phillips, of this city, a brother of Manager Phillips, has just joined Boston's Police Patrol. Another brother, William, is the general manager of all Mr. Pearson's enterprises. HOWARD C. RIPLEY.

DENVER.

Messrs. Neill and Giffen made a discriminating selection when they secured The Jilt, Boucicault's play, for the introduction of their stock co. in its new home at Broadway, inasmuch as it required a large cast, and therefore showed the full strength of the co. The season began 6, and the Broadway has been filled with audiences elated over the efforts of the co. They were also pleased with the living pictures which followed as a supplement. These were given under the artistic direction of Walter Bellows, and consisted of representations of such famous works as "The Angelus," "The Market," etc. Some of the models were from New York and were very effective. The Jilt could not have been better cast. John Master's Myles O'Hara was a fine piece of work. Miss Crossman was delightful as usual as the jilt, and Kate Blackie had fine opportunities as Mrs. Welter, which she improved to the gratification of her admirers. Her sister, Annie, was a great favorite in the role of Phyllis, and Belle Archer made a distinct success as Kitty. James Neill was excellent as the husband of the jilt. Charles Kent had the ungrateful part of Lord Marcus, but he made it a powerful factor in the success of the play. George Denham gave a breezy presentation of the Colonel, and George Leslie as Geoffrey could not have been better. He is a new member and promises well. The Gav'nor 14-19.

Herrmann made his annual visit at the Tabor week of 7-12. His new illusions and tricks were by far the best he has ever brought West, and his engagement was apparently a profitable one. Madame Herrmann was seen in her captivating dances. They gave an entertainment surpassing all others of their kind. Alexander Salvini 14-19.

Week of 7-12 was the third of farce-comedy at the Curtis Street, The Dazzler being the bill, and a good one at that. There's lots of fun in this frothy farce that is brought out by good people carried by Cosgrove and Grant. The attraction drew good houses.

I don't know whether the German people had the right to produce. All the Comforts of Home at their hall last Sunday night, but they did all the same.

Tuesday night the stock co. gave over the Broadway to the ball in honor of our new governor.

R. L. Giffen, one of the proprietors of the stock co., goes to Salt Lake shortly to look after the firm's interests at the Grand.

J. E. Sackett, who is not unknown in Denver, will pilot Ex-Governor Waite on a lecture tour. They make their first descent on Chicago.

Through the courtesy of the management your correspondent had a box at his disposal at the Monday night performance of The Jilt. W. P. PHAROBY.

OMAHA.

After resting two weeks at his home in Minneapolis, Sol Smith Russell opened his 1895 season at the Boyd Dec. 31-2 to a series of remarkably flattering audiences

The Hair-at-Law, A Poor Relation, and Peaceful Valley were given. New Year's Day the orchestra was moved to one of the large gallery boxes and chairs arranged in the space so vacated. These were all filled and the aisles crowded in addition. As the co. is a well-balanced one, the performances were eminently satisfactory. Sandow and the Trocadero Vaudevilles 3, 4 and Saturday matinee. Business was deservedly good.

At the Empire Theatre the patriotic drama, The Ship of State, opened a week's engagement 6 to good business. Considering the limited stage space, a remarkably good performance was given. John L. Sullivan 14-19.

Mr. Russell was the recipient of considerable social attention during his stay in Omaha.

Owing to the cancelling of the Grismer-Davies co. the Boyd was dark 7-9, but will be reopened 10 by The Country Circus.

Milton Nobles and his co. will give a benefit 15 for All Saints' Episcopal Church, Mr. Nobles being a personal friend of the rector, Mr. T. J. Mackay. J. R. RINGWALT.

JERSEY CITY.

Chauncey Olcott in The Irish Artist began a week's engagement at the Academy of Music 7 to a crowded house, and business has continued big. The play is well presented by a good co., with pretty scenery and handsome dresses. Mr. Olcott sings a number of pleasing songs. Daniel Giffen, C. F. Gotthold, Harry Meredith, J. W. Hagar, Luke Martin, Maud Monroe and Elbe Gernon contribute to make the play a success. Pete Dailey 14-19; Dan Sully 21-26.

Manager Tom Dinkins, of the Bon Ton Theatre, wears a continuous smile as he sees the people continually filling his little playhouse. Appearing 7-12 are the Freres Martinetti, Prof. J. W. Hampton's dog and monkey circus, Tody Seabert, Jos. F. Murray and Alice Alden, Katherine Gyles, Stuart and Gillen, Mona Wynn, Fred Russell and Tony Pearl, Will Naukeville, Eva Swinburne and Alice Howard, Charles Kenna, Fisher and Carroll, Brennan and Wheeler, Ixone and Helene.

Joe Byron and May Blanch, a clever sketch team of the vaudevilles, arrived home here 7, after a five months' absence.

We are to have a food exposition here next month, under the management of Charles Benton.

Cecile Hersen has commenced suit against the Vaudeville Exchange for breach of contract. She was engaged for Proctor's New York house.

Judge Rice, of the Circuit Court of Hudson County, has rendered a decision that is interesting to the profession. Mary Bernard was a member of the Helene Mora co. She was engaged by Fred. Williams to play, but was subsequently dismissed because she did not dress properly for the play. Miss Bernard sued Williams for seven weeks' salary. Judge Rice decided against her, and in a memorandum states that "the failure of an actress to dress properly for her play, if such failure is her fault, is valid ground for discharge."

A complimentary entertainment will be tendered Mrs. Frank V. Hawley 16. Mrs. Hawley is the wife of Frank V. Hawley, at one time manager of the Opera House (now Bon Ton Theatre) under the late Michael Mullone. Mr. Hawley started out this season as manager of Haverly's Minstrels.

S. R. O. was out at every performance of The Irish Artist at the Academy of Music 7-12, and people were turned away at the matinee.

Andrew Mack will star next season in Myles Aaron, under the management of Truss and Harms. WALTER C. SMITH.

NEW ORLEANS.

Marie Wainwright, who is very popular in this city, had a very successful engagement at the Grand Opera House 6-12. Richard Mansfield 13-19; Nat Goodwin 20-26.

Rhea, ever charming, has done a good business at the Academy of Music 6-12. The Passing Show 13-19; Sol Smith Russell 20-26.

Katie Emmett in Killarney was at the St. Charles Theatre last week and did well. A Bunch of Keys 13-19; The Prodigal Father 20-26.

An event at the French Opera House last week was the first production in America of Salvayre's grand opera in four acts entitled Richard III. The work is not destined to be a great success. It was first produced in St. Petersburg in 1883 and has seldom been heard of since. The music is commonplace, and the libretto an insult to Shakespeare.

Marie Wainwright is, on the occasion of her present visit to New Orleans, accompanied by her two daughters.

G. D. Farnum, treasurer for Robert Downing for many years, was presented with a handsome gold watch by his employer during the holidays.

Frank A. Slocum, in advance of Richard Mansfield, W. C. Boyd, representing The Passing Show, and George E. Chenet, in the interest of A Bunch of Keys, are in the city. LAMAR C. QUINTERO.

ST. PAUL.

At the Metropolitan Opera House Sandow and the Trocadero Vaudevilles presented a novel entertainment 6-9 to full houses and audiences that freely expressed their delight in demonstrative applause.

The Lacifers, the Jordan Family, Ben. Dunham, Tom Browne, Beautiful Marguerite, Amann, and Billy Van and the dog "Scottie" form a strong array of clever specialists. Carrie Turner in The Coast of Society 10-12; Col. Robert G. Ingorsoll 12; Emily Banker in Our Flat 13-16; Hallen and Hart in Later On 17-19.

At Litt's Grand Opera House Kimball Opera Comique co., with Corinne as the star, produced Hendrick Hudson 6-12, opening to packed houses. The piece was nicely staged, the costumes attractive. A number of excellent specialties were introduced. Corinne is a bright, clever and charming comedienne, and as Hendrick Hudson she captivated her audience. Willard Simms, Lillian Knott, Lillian Cooley, James Sturgis, Charles Fostelle, Frank Hayden, Harry Dietz, Charles Kirk, Mark Woolley do excellent work in their respective roles and well deserve mention. The chorus is strong and do their work well.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At the Grand Opera House Felix Morris closed a successful engagement 5. The Ensign 11, 12; Thomas Q. Seabrooke 16, 17; Della Fox 18, 19; Charley's Aunt 21-26.

Hagenbeck's Trained Animals opened to an immense house at English's 7. Old Glory 14-16.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Friends 12; Baldwin-Melville co. 14-19. **MONTGOMERY THEATRE** (J. E. Hirscher and Brother, managers): Devil's Auction 4; large audience. Ellen Beach Vaw in grand concert to a crowded house 7. The Noss Jollity co. presented The Kodak to a small house 8. The Prodigal Father 10; The Passing Show 11; Richard Mansfield 12; Grand Opera co. 14-19.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Devil's Auction 1; fair audiences attended matinee and night. Katie Emmett 3; small house. Robert Downing in The Gladiator and David Garrick 7, 8; large houses. Friends 9, 10.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Noss Jollity co. 10.

ANNISTON.—Noble Street (L. M. Burns, manager): Hi Heng's Minstrels 1; small, but delighted audience; business would have been much better, but a heavy snowstorm and extremely cold weather kept people away. The Kodak (Noss Jollities) 9; Robert Downing 14.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Katie Emmett Dec. 31; good house. Alabama 1, with matinee, to large and well-pleased audiences. Hon. W. C. P. Breckinridge lectured 3 to a small house. The Prodigal Father 8; James J. Corbett 9; The Passing Show 10; Robert Downing 12, 13.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Humpty Dumpty Dec. 31; fair business. Mrs. Potter and Kyrie Bellew in Charlotte Corday 1; good house. Katie Emmett in Killarney 2, owing to inclement weather played to a small audience. Devil's Auction 3; Ellen Beach Vaw 5; both to excellent business. Friends 8; The Prodigal Father 9; Robert Downing 10.

HUNTSVILLE.—Opera House (W. W. Newman, manager): Alabama 2; fair business.

ARKANSAS.

NEWPORT.—Opera House (Bernstein and Biel, managers): Nashville Students 7; good house. Governor Bob T. Taylor 8; advance sale. **ITEM:** The Mirror is on sale at D. G. P. Pool's news-stand.

PINE BLUFF.—Opera House (E. W. Martin, manager): She was billed for 2 but failed to arrive. Black Crook 5; large house. Leola Mitchell in Braving the World 7.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; George B. Nichols, manager): Pauline Hall in Dorcas to big business 3. Black Crook 4; good house. Robert Mantell 7, 8; matinee and night in Monbars, and Tuesday night Corsican Brothers; immense business.

FT. SMITH.—Grand Opera House (S. C. Hunt, manager): Lillian Lewis 2 in Cleopatra to good business. Scenery and costumes were attractive. Fast Mail 4; light house. Sol Smith Russell 15.

HOT SPRINGS.—Opera House (J. W. Van Vliet, lessee and manager): Lillian Lewis in Cleopatra Dec. 31; good business. She 1; fair house. Black Crook 3; hull house. Fast Mail 7; Robert Mantell 9; Gladys Wallis 12; Fencing Master 14; Alabama 15; Pauline Hall 17; Jack's Extravaganza 21; Robert Hilliard 24; Rhea 29.

CALIFORNIA.

SAN BERNARDINO.—Opera House (Martha L. Kiplinger, manager): Mahara's Minstrels Dec. 29; good business.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): Jack and Gill Dec. 30; small house, owing to lack of advertising. U and I 1; small house. Blind Tom 4; large audience. A party of eighty went to Riverside evening of 4 to hear Salvini in The Three Guardsmen.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): The Aladdin Jr., co. 7, 8, with matinee; very large advance sale at advanced prices. Sadie Martinot underlined. **PEOPLE'S THEATRE** (W. L. Wilkins, manager): Marie Heath made a hit in a Turkish Bath 31. A scenic comedy drama, Spray, is underlined. **ORIENTAL THEATRE** (Sam G. Mott, manager): Closed last half of week of 24 on account of money troubles, but reopened 31 with the twin brothers, William and Willard Newell in The Operator, which drew well.

RIVERSIDE.—Loring Opera House (F. A. Miller, manager): Alexander Salvini in The Three Guardsmen 2; S. R. O. Blind Tom 3; light business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mahara's Colored Minstrels closed a three nights engagement 3. Sadie Martinot 8-12 in The Passport. **BURBANK THEATRE** (Fred A. Cooper, manager): Cinderella week ending 5 to fair business. Jeffreys Lewis opens 7 for four weeks. **ORPHEUM** (formerly Grand Opera House; Gustave Walter, manager): Vaudeville to big business 7-12.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Alexander Salvini presented The Three Guardsmen and Ruy Blas Dec. 31-1 to the capacity of the house both nights, at advanced prices.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Renfrow's Comedians in Below Zero to fair houses Dec. 31-1. Milton Nobles in From Sire to Son 4. Love and Law 5 to a crowded house.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Renfrow's Comedians in Below Zero to a small house 2; poor co. Milton Nobles presented From Sire to Son to a crowded house 3. Professor Martine, with his home dancing class, amused a good house 4, with matinee. The New Boy 10.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Milton Nobles 1, matinee. Love and Law evening. From Sire to Son. The Dazzler to good business 4.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Consuelo's Minstrels, from St. James Hall, New York, gave an amusing performance 5 to a large and appreciative audience. Hughey Dougherty and Willis P. Sweetnam are old favorites here and were well received. Roland Reed in a play new to our city and called The Politician, had a good-sized and responsive house 7. John L. Stoddard gives the first of his series of popular lectures 8, and the prospect is for a crowded house despite the storm. **GRAND OPERA HOUSE** (G. B. Bunnell, manager): How and Hows, with Year's day to the capacity of the house, two performances. Helen Byron made a hit. Agnes Herndon's Married, Not Mated 2; satisfactory business. John L. Stoddard's initial lecture on "Paris" to a full house 7. Joe Ott in The Star Gazer 10; Sousa's Band 11; Elita Proctor Otis, William Metastayer, Frank Keenan and Charles Barron 12 in revival of Oliver Twist; Stoddard on "Switzerland" 14; Billy Barry's Rising Generation 15.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): The new year opened auspiciously with Gustave Frohman's The Lost Paradise Dec. 31-2, given in splendid style by William Morris and competent support. Charles L. Davis in Alvin Joslin 3 was bucolic and wholesomely exciting. Only a Farmer's Daughter, revised to date, was given to good houses 4, 5. The Police Patrol 7-9 was well rendered and gratifyingly patronized. John Kernell in McFadden's Elopement 15; Griffin and Morris' Specialty co. 17; J. B. Mackie's The Side Show 18, 19. **PARK CITY THEATRE** (Parsons and Jennings, managers): The Passing Show (Abram and Roberts' co.) played New Year's day to the capacity of the house, two performances. Helen Byron made a hit. Agnes Herndon's Married, Not Mated 2; satisfactory business. John L. Stoddard's initial lecture on "Paris" to a full house 7. Joe Ott in The Star Gazer 10; Sousa's Band 11; Elita Proctor Otis, William Metastayer, Frank Keenan and Charles Barron 12 in revival of Oliver Twist; Stoddard on "Switzerland" 14; Billy Barry's Rising Generation 15.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Archie Boyd in The Country Squire 3; fair business. Lost Paradise 4, 5; good patronage. The Amazons 7 to a large and delighted audience. Johnstone Bennett received much favorable comment. The special scenery, which is a delight to the provincial, gave the play a metropolitan air. Metastayer-Otis-Keenan co. 9; Agnes Wallace-Villa 10; Wilbur Opera co. 14-19.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Mora and co. Dec. 31-5; good business.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jack

son, manager): Agnes Herndon in Married but Not Mated 3; fair business. Adele Aus Der Ohe 4; select audience. Oliver Twist 7; good performance to a fair-sized audience. Joseph Hawthorth co. in Rosedale 8 gave an excellent performance to fair business. Fanny Rice 17.

STAMFORD.—Grand Opera House (Brown Brothers, managers): The Police Patrol 7; good house. The World Against Her canceled 12. Empire City Stars 15; Charles's Aunt 22.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Charles L. Davis in Alvin Joslin 5; fair house. Agnes Herndon in La Belle Marie 7; house rather below the average, owing no doubt to heavy showers.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Archie Boyd in The Country Squire 4; small house. Good advance sale for Oliver Twist 10. **Opera House** (J. W. Ringrose, manager): Marie Sanger co. 10-12; Kingsley Opera co. 14-19.

WATERBURY.—JACQUES OPERA HOUSE: Dan McCarthy 3-5, producing The Prince of Mayo, Cruskeen Lawn, and The Rambler from Clare to large and well-pleased audiences. Agnes Herndon, supported by strong co., appeared in La Belle Marie 9, and Married, Not Mated, 10. Both performances were thoroughly enjoyed by large audiences. **PARLOR OPERA HOUSE:** H. C. Rich and Co. have retired from the management of this house. Charles Fox, late amusement director of the house, reopened 9. The Ladies' Club Burlesque and Vaudeville co. was the attraction. The house was completely filled with an enthusiastic audience.

BRISTOL.—Opera House (C. F. Michael, manager): William Morris gave a delightful performance of The Lost Paradise 3 to a small house. The Ladies' Club Vaudeville and Burlesque co. 7; fair business.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Agnes Herndon in La Belle Marie 8 to fair business. **ITEMS:** Dr. B. P. Raymond, president of Wesleyan University, will enter the lecture field 17 with a lecture entitled "The Blue and Grey," in aid of U. S. Field Post. The house is sold in advance. **James B. Mackie** in The Side Show 16; Power of Gold 25.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Charles L. Davis in Alvin Joslin drew a fair-sized house 4. Oliver Twist was finely presented by the Metastayer-Otis-Keenan co. to a small audience 8. Elita Proctor Otis as Nancy proved herself an actress of great power, while Charles Barron as Bill Sykes, Frank Keenan as Fagan, and Charles Coote as the Dodger were ideal representatives of their characters. The scenery is most elaborate and beautiful. Fanny Rice underlined. **BREED OPERA HOUSE** (A. H. Harris, manager): Orpheus Club (local orchestra), assisted by George Butler, tenor, fine concert to a good house 11.

DANBURY.—TAYLOR'S OPERA HOUSE (F. Allan Shear, manager): Joe Ott in The Star Gazer pleased a good-sized audience 9. Charles's Aunt 17.

DELAWARE.

WILMINGTON.—Grand Opera House (W. W. Williamson, manager): Superba 4, 5; big houses. White Squadron was presented 7; good business. The New Boy 9; My Partner 11; Shore Acres 14; Duff Opera co. 15; in Dixie 16; Mrs. Potter and Kyrie Bellew 19. **ACADEMY OF MUSIC:** Dark.

FLORIDA.

LEESBURG.—MOTER OPERA HOUSE (G. C. Warner, manager): Carrie Lamont in Is Marriage a Failure 3; fair house.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Thomas J. Keogh in A Pretzel to good houses 4, 5. Schubert Symphony Club to a crowded house 7.

PENSACOLA.—Opera House (J. M. Coe, manager): Devil's Auction 2; good and appreciative audience. Dewey Heywood Concert co. 7; good house and specialties very good. Friends 10.

TAMPA.—CASINO (W. D. Lewis, manager): Schubert Symphony Club, benefit of Tampa Rifles, 3; fair business. Carrie Lamont presented Is Marriage a Failure to an appreciative and large audience 4.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Mrs. Potter in Charlotte Corday 7 was received by a packed house whose applause and curtain calls showed hearty appreciation for the work of both Mrs. Potter and Mr. Bellew. Vale's Devil's Auction 8 to S. R. O. **ITEM:** A compliment was paid Mrs. Potter by the attendance in a body of one hundred members of the Patriarchs in full dress.

GEORGIA.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): A Trip to Chinatown 4; good business. Devil's Auction 5, matinee and night, to fair business.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Mrs. James Brown Potter and Kyrie Bellew delighted a small house.

ATHENS.—New Opera House (Joseph Barron, manager): Hi Henry's Minstrels delighted a full house 4.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Grand Opera co. week ending 5 to S. R. O. nightly. Receipts \$2,800 for the week, popular prices prevailing. A Trip to Chinatown to one of the largest audiences ever in the house 7. Co. not as good as might be. Mrs. Potter and Kyrie Bellew 8; S. R. O.: one of the best performances of the season. The Prodigal Father 16; Katie Emmett 17, 18; Marie Jansen 21; Marie Wainwright 22, 23.

ALBANY.—Grand Opera House (Abe Harris, manager): Noss Jollities return engagement 3; very pleasing entertainment. Culhane's Minstrels 8; Schubert Symphony Club 16.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The Baldwin-Rogers Comedy co. filled the entire week of Dec. 31-5, with Wednesday and Saturday matinees, to moderate business. Grand Opera co. in Tar and Tartar underlined.

BRUNSWICK.—L'AROSE OPERA HOUSE (Frank A. Dunn, manager): Maud Atkinson's co. in repertoire to small houses Dec. 31-5. **ITEMS:** The Maud Atkinson co., upon concluding their engagement here disbanded. Manager Morton paid Harry Langdon, the leading man, and Florence Davis, Maude Atkinson, the star, and her husband, R. J. Johnson, Mr. and Mrs. Gorman, Miss Arnold and S. Philles were left in Brunswick with their salaries unpaid. Manager Morton owed Miss Atkinson and her husband \$200. They had a little money and left for Ocala, Fla., where they have friends. S. Philles, Mr. and Mrs. Gorman and Miss Arnold, the sobriette, are still here. They will probably have a benefit. One reason for the failure of the co. is the alleged inefficiency of the advance agent.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Dan Sully in O'Neill, Washington, D. C., two performances, large audiences. A Green Goods Man 3; very poor performance and light house. Eugene Tompkins' Black Crook 5; matinee and evening, to S. R. O. **MENTION:** Alice Irving, of the Dan Sully co., made a decided hit as Mrs. Agnes Morton. C. Jay Williams, of this co., was the guest of your correspondent, New Year's, spent the holidays with his family in the city. He reports everything prospering. During the performance of A Green Goods Man Prof. Heft, of the Grand orchestra, rendered for the first time the first concerto by De Beriot. It was well received.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Tony Farrell in Garry Owen 9; Remenyi Concert co. 15.

AURORA.—Opera House: Reade and Waterman gave an excellent entertainment to a very small house 3. Spider and Fly 4; Cleveland's Minstrels 7; both to large houses.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE: Barlow Brothers' Minstrels Dec. 22; fair audience. Gus Williams in April Fool 20; large and well-pleased audience. Bandit King 6; Black Pat 16; A Green Goods Man 13. **MUSK HALL** (G. Lehman, manager): Boston Lileals 1; two performances; crowded house and well-pleased audience.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Dark 7-9.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Tony Farrell in Garry Owen 1; matinee and evening, to heavy house. Lewis Morrison's Faust 3; good business. E. T. Davis' U. T. C. 5; small audience. John Drew and his excellent co. delighted a large audience in Butterflies 7. Frohman's The Girl I Left Behind Me 9; Black Pat 11.

DANVILLE.—Grand Opera House (A. W. Heiny, manager): Young Mrs. Winthrop 4; full house. Every one was well pleased with the entertainment. The Derby Winner 8; first-class business.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Powell the magician gave satisfaction to a large audience 1. The Girl I Left Behind Me 3; fair-sized audience. Joe Murphy 4; light house. Seabrooke Opera co. 10; Fantasia 11, 12; Wang 14; Sandow 19; Charles Dixon 21; Barlow Brothers' Minstrels 26; Charity Ball 29; Roland Reed 31.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): Powell, the magician 2; good business.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Fitz and Webster in A Breezy Time 3; fair house. Lewis Morrison's Faust 11.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Tony Farrell in Garry Owen 7; big business.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moock, manager): Aunt Sally was presented to a fair-sized audience 2. Everybody well pleased. Young Mrs. Winthrop 18; Ship of State 24; Bertha Creighton 31-1.

DECATUR.—Grand Opera House (F. W. Haines, manager): Young Mrs. Winthrop was given by a fine co. on New Year's afternoon and night to good houses. Paul Dresser in A Green Goods Man 2 proved a failure as a funmaker. The Girl I Left Behind Me 4; large house. Hanlon's Fantasia 7, 9; Thomas Q. Seabrooke 9; Lost in New York 12.

JOLIET.—Opera House (William H. Hulshizer, manager): The Girl I Left Behind Me 2; good business. Reed and Waterman 4; poor house 2. Spider and Fly 3; fair business. Rooney Comedy co. 7; poor house. Tony Farrell 10; Young Mrs. Winthrop 15; Charles Dixon 21; Von Vanson 26; Roland Reed 30.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Campson, managers): Rooney Comedy co. 3; fair business. Lost in New York 5; stormy weather prevented good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): House dark week ending 5.

ROCKFORD.—Opera House (C. C. Jones, manager): My Aunt Sally failed to please a good house New Year's Eve. M. B. Leavitt's Spider and Fly co. 3; good house. W. B. Wheeler's Ten Nights in a Bar-Room co. gave their initial performance to a small house 5.

MATTOON.—DOLAR OPERA HOUSE (Charles Hogue, manager): M. Palmer's Young Mrs. Winthrop Dec. 31; large and delighted audience. Andrews Opera co. in Falka 1; deservedly small business. The Kid 4; return date; good business. Adele Purvis Onri and Joe Downs made big hits. Barlow Brothers' Minstrels 10; D'Ormond and Fuller in repertoire 14-19.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): A Breezy Time 1; Green Goods Man 4; both to fair houses. Seabrooke Opera co. 7; Spider and Fly 9; Cleveland's Minstrels 11; J. J. Ingalls' lecture 12; Robert Hilliard in The Nominee 15; Pinafore (local) 18, 19; Ten Nights in a Bar-Room 21; Milton Nobles 24; Jane 29; Country Circus 31. **Opera House** (F. B. Kirch, manager): Fannie Hill Burlesque co. 11.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Davis' U. T. C. co. matinee and evening, 2; good business. Young Mrs. Winthrop 3, to a fair house; audience well pleased. The co. is a good one, and deserved a full house. The Girl I Left Behind Me to fair business 5. **ITEMS:** Messrs. Tindall, Brown and Co. have leased the Opera House for a term of years. They are to take charge 27, the date of the expiration of the lease of Messrs. Smith and Hayden.

CAIRO.—Gossop: The New Opera House at Fulton, Ky., was opened 1 by the Cairo Opera co., presenting The Pirates of Penzance. The dedicatory address was made by Judge Campbell Flornoy and by vote the house was named the Vendome. The auditorium is nicely fitted up with opera chairs, and seats about 600; the stage is commodious, and has a full set of scenery painted by Noxon, Albert and Toomey, of St. Louis. Fulton is an enterprising place of two thousand inhabitants, and promises to be a good town. The Vendome is under the management of Messrs. Paschall and Brazelton.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): Side Tracked 4; good house. The Kid 3; fair business and well-pleased audience. F. X. Schumacher 10; Prof. John A. Roach, the hypnotist 11-16; Robert Hilliard in The Nominee 18. **ITEM:** Adele Purvis Onri gave a marvelous exhibition on the slack wire, and the serpentine dance on a revolving ball. Belle Fritzel as the Kid was highly satisfactory. After the performance several members of The Kid co. were entertained at the Champaign College of Music by the director, Frank Slade Oliver.

IOWA.

MARSHALLTOWN.—ODON THEATRE (Ike C. Speers, manager): Across the Potomac 1; fair house. Country Circus 7.

DUBUQUE.—RIJOU THEATRE: Sheridan's World of Wonders and Onno Imperial Japanese Troupe opened week of Dec. 31 to large business, which has continued throughout the week. Manager Trudell was so well pleased with the performance that he has re-engaged the co. for week of 7-12.

SIoux CITY.—PRAIRY GRAND (E. L. Webster, manager): Charity Ball 14 with matinee, was presented by an excellent co. to large audiences. Sandow 2; large house. Span of Life 16; Men and Women 22, 23; Kimball Opera co. 26. **ITEM:** Mr. and Mrs. McGibney, of the Charity Ball co., were entertained by their many friends while in the city.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Aunt Sally 4; small house. Beach and Bowers' Minstrels 5; large house.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The war drama, Across the Potomac, with an excellent co., did a light business 2, 3. Spider and Fly 14; Country Circus 16, 17; Milton Nobles 18. **GRAND OPERA HOUSE** (William Foster, manager): The Huntley Comedy co. closed their engagement 22. Mr. Huntley with a handsome floral piece at his performance of Rip Van Winkle 3. Faust 8; German Soldier 10-13; Murray and Mack 14, 15. **ITEMS:** Charles H. Pierson has gone in advance of the Monte Carlo Gaiety Girls. Mrs. Sevant, of Chicago, mother of Fanny Grant (Mrs. James Huntley) spent New Year's and week with her daughter.

DAVENPORT.—BURKE'S OPERA HOUSE (Charles T. Kindt, manager): A Breezy Time Dec. 31; Runaway Wife 1; Lost in New York 3; all to fair houses. Morrison's Faust 6; packed house. Spider and Fly 11; Charles Dickson in Incog 12; Lillian Lewis 13; Warde and James 14.

ATLANTIC.—Opera House (L. L. Tilden, manager): For a Million co., booked for 1, failed to appear or give notice of cancellation, as well as Florence Bindley, booked for 8. Milton and Dollie Nobles 16; Von Vanson 21; Swan from Sweden 25.

CRESTON.—Opera House (J. H. Patt, manager): A German Soldier 7; fair business. May Vokes 14-19; Remenyi 23; A Ragsack Check 28.

OTTUMWA.—Grand Opera House (Chamberlin and Barhydt, managers): J. K. Emmett in Fritz in a Mad House 3; good business. Lewis Morrison's Faust 5 to S. R. O. A Railroad Ticket 8. **ITEM:** large advance sale.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): J. K. Emmett in Fritz in a Mad House 3; light house. Aunt Sally 5; small attendance. John L. Sullivan 9; Lewis Morrison's Faust 9; The Derby Winner 12; Nellie McHenry 14; Warde and James 15; Sandow Trocadero Vaudeville 16. **ITEM:** Manager Simmons tendered all the attaches of his theatre a banquet Christmas at the Globe Hotel.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin, manager): A medicine co. closed a three weeks' engagement 3.

IOWA CITY.—Opera House (Petry Clark, manager): John L. Sullivan in A True American 7; Leavitt's Spider and Fly 12. The house has been dark since before the holidays.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): John L. Sullivan 10; good advance sale. Warner Comedy co. 21-27.

INDEPENDENCE.—GILNEY OPERA HOUSE (R. M. Campbell, manager): Aunt Sally 3; fair house.

KEOKUK.—Opera House (D. L. Hughes, manager): Lewis Morrison's Faust 6; packed a big house. Davis' U. T. C. 7; full house.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): A fine audience, both as to quality and numbers, greeted John Drew in The Butterflies 8; a brilliant performance, which was received with many manifestations of delight. Maude Adams, Anna Belmont, Harry Harwood and Lewis Baker shared the honors with the star. Cleveland's

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Minstrels 11; Girl I Left Behind Me 12; Robert Hilliard in The Nominee 14.

INDIANA.

TERRE HAUTE.—NAVILOR'S OPERA HOUSE (Robert L. Hayman, manager): Eugene Tompkins' Black Crook 3 was a first-class performance to a packed house. Julie Walters in Side Tracked 4; small house.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Nellie McHenry in A Night at the Circus to a very good house 5. Gus Williams in April Fool to a fair house 6.

MARION.—SWERTSER'S OPERA HOUSE (W. A. Livermore, manager): Nellie McHenry in A Night at the Circus 1; crowded house. Gus Williams presented April Fool 3 to fair business. One of the Boys, a comedy in three acts by Edwin Barbour, with considerable merit, was presented by a capable co. to small attendance. Clay Clement in The New Dominion to a small but pleased audience 7. **ITEM:** The Elks gave a social session 3 at which Gus Williams and several members of his co. attended.

NEW ALBANY.—Opera House (J. D. Cline, manager): Clint G. Ford and a very capable co. presented An American Hero to large and well-pleased houses matinee and night 1. The scenery was the finest ever seen here. Barlow Brothers' Minstrels gave one of the most pleasing performances we have had this season to large business 7. Galley Slave 12. **ITEM:** Clint G. Ford is resting here for a few days, and is making some changes in his co. George Beckley will in the future look after the advance work, and George Jackson will assume the duties of treasurer. Bertha St. Clair leaves the co. here.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Johnson and Fraser's co. in The Smugglers 7-9 to fair business. The Belles of Blackville (local talent) 11, 12, for the benefit of the Ladies' Guild of the Episcopal Church. **ITEM:** Local theatregoers are much pleased over a change in the management of the Opera House, which will now insure the appearance of none but strictly first-class cos. Mrs. L. G. Emerick, the owner, has leased the house for five years to Samuel P. Patterson, who takes charge at once. Mr. Patterson is manager of the Opera House in Logansport, Ind., and will book for both houses together.

HUNTINGTON.—Opera House (N. E. Rosebrough, manager): Nellie McHenry 4 in A Night at the Circus, and Clay Clement 8 in The New Dominion; both had good patronage. Charles Loder in On the Go 17; The Spooners week of 21.

SOUTH BEND.—Good's Opera House (J. B. Toms, manager): The Spooner Comedy co. played to excellent business at popular prices week of Dec. 31-5. Nibbe's Humpty Dumpty 12; Professor Morris' Dog Show 19; Ole Olson 22. **OLIVER OPERA HOUSE** (J. J. D. Oliver, managers): Roland Reed 26.

IN OTHER CITIES.

GALVESTON.

Lovers of light opera were well entertained at the Tremont Dec. 31 with a capable rendition of The Fencing Master by a generally good company headed by Dorothy Morton who particularly made a bright hit and many new friends. The audience was large and appreciative.

The New Year attraction at the Tremont was Gladys Wallis whose cleverness and winsome ways appealed profitably to the good will and favor of her auditors. As is the custom with Manager Dunne, his star is surrounded by an excellent co. The play, unfortunately, is bad. With this engagement the doors of the Tremont were closed as a dramatic resort under the Greenwall management. The new and beautiful Grand Opera House was dedicated 3 by Marie Wainwright and co. in Daughters of Eve. It was the most important event in the history of the drama in this city. The house was packed from floor to ceiling with one of the most brilliant audiences ever seen in a Texas theatre, a magnificent tribute to the occasion. Notwithstanding the excitement, hurry and bustle usually incident to such affairs, everything worked smoothly (excepting Manager Greenwall's efforts as a ticket taker, due possibly to the governor's inexperience) and not the slightest thing occurred to mar the event. The performance was in accord with the surroundings and gave general satisfaction. An Unequal Match was presented 4 and a matinee 5 closed the engagement.

Pauline Hall comes to the Grand 7, 8, Old Kentucky 9, 10; Lady Windermere's Fan 11, 12. Managers Phil Greenwall, of Ft. Worth, and Frank Ellsworth, of Sherman, were present at the opening of the Grand. Manager Greenwall officiated at the door.

Marie Wainwright, in a letter to Manager Greenwall, said: "The citizens of Galveston can now rejoice in the possession of the finest theatre in Texas, and which is scarcely excelled by any in the entire South. Nor has, as is so frequently the case, the comfort of the actor been forgotten. A 4 Your stage is magnificent in its ample proportions, is well lighted and heated," etc. To a Texas representative Miss Wainwright said: "I have opened a good many theatres in my life, but the stage appointments of none were as complete as this."

Miss Wainwright is the daughter of Commodore Wainwright who was killed at the battle of Galveston Jan. 1, 1863. The grand old building, the dead commander fell into the hands of a Confederate officer, whose daughter restored the weapon to Miss Wainwright during that actress' recent engagement here.

The Grand Opera House building, which is a combination of both hotel and theatre, is located on Post-Office Street, between Twentieth and Twenty-first Streets. It has a frontage of one hundred feet and a depth of one hundred and twenty feet. An elaborately carved stone archway forms the entrance to the theatre proper, which is situated in the rear of and is separated from the hotel building by an alleyway, serving the double purpose of affording additional ventilation and extra exits in case of fire. The long and imposing lobby is paved with marble tiles, and is handsomely decorated, a delicate shade of brown being the prevailing tint, which is relieved by festoons of roses, looped and knotted with bouquets of ribbons. The floor and stairways are covered with velvet carpets. Ladies' and gentlemen's parlors are provided on both the parquette and balcony floors. The decorations of the auditorium are in the same style as those of the lobbies. The boxes, eight in number (four on each side of the stage), are finished in white and gold, with damask draperies of delicate tones of blue and pink. The seats are arranged in the form of a quadrant. They are comfortable and each affords the occupant a perfect view of the stage. The stage is seventy-five feet wide, with a depth of sixty-eight feet, and a height of sixty-eight feet to the gridiron. There are two sets of fly galleries and a fully equipped rigging loft with the most improved apparatus for handling the most elaborate scenery. Most of the scenery is painted on drops, there being but one set of grooves, and these are adjustable. Star dressing-rooms are provided on both sides of the stage, the others, twelve in number, being located under the stage. All dressing-rooms are furnished with hot and cold water. The drop curtain is a copy of the painting, "Sappho and her Companions," and is a gem. The theatre is lighted by both gas and electricity, electricity alone being used on the stage. The house is heated by two hot-air furnaces, one of which heats the auditorium and the other the stage. The aisles are numerous and broad, and the exits are ample, separate entrances being provided for each floor. All necessary precautions have been made in case of fire. The seating capacity of the house is 1,500.

ATLANTA.

At the Grand, the Potter-Bellew co. opened 4 to audiences of excellent size. The plays presented during the engagement were Charlotte Corday, In Society, and She Stoops to Conquer. The co. proved an exceptionally strong one throughout, notably the stirring work of Verner Clarges, who received considerable commendation at the hands of the local press.

Charles H. Vale's Devil's Auction is announced for an early production at the Grand. For the first time in Atlanta, as an actor, James J. Corbett appeared in Gentleman Jack to large audiences of 7, 8 and matinee. The supporting co. proved to be fair, and the local critics gave Corbett credit for doing really better work than they had expected of him. Swift and Chase, the musical comedians, did a clever specialty in the third act.

Hi Henry's Minstrels did a profitable business 2, 3. Hon. W. C. F. Breckinridge lectured at the Edge-wood Avenue Theatre 4. This closed the career of the house, which is being torn down to make way for Henry Greenwall's new Lyceum. Frank Cox comes from Texas to direct the work on the new structure, and before May the new house will be completed.

Atlanta Lodge No. 41 of the Theatrical Mechanics' Association, tendered a reception to Thomas Quinn of A Trip to Chinatown co., after its performance at the Grand 2. It was a jolly gathering indeed, and among those present were a number of Hi Henry's Minstrels, notably Frank McNish and Edward Percy. Matt Snyder, one of the oldest men on the stage, was made an honorary member recently at special convocation.

L. de Give gave to Mayor Goodwin a check for \$20.00 as a donation to the Atlanta charitable association from Alha Heywood, the manager of Edgewood Folks. Mr. Heywood announced that he would give a portion of his receipts to charity, and he kept his promise.

News by wire from Brunswick tells of the stranding of the Maud Atkinson comedy co. in that city. F. A. Slocum is here perfecting arrangements for the appearance of Richard Mansfield, Napoleon Bonaparte, Beau Brummell, and Arms and the Man are to be given.

The Atlanta Vocal Society drew a well-filled house at the Y. M. C. A. Hall 4. Miss Bessie Pierce and Frank Pearson, of whom we have heard so pleasingly in numerous operas, helped along with the entertainment. Colonel W. C. F. Breckinridge's manager proved to be C. D. Hays, of comic opera fame, who toured the South so extensively years ago.

Applications continue to pour in from theatrical cos. for privileges of conducting performances on the grounds of the Cotton States and International Exposition, or in a theatre erected by them or in a theatre put up by the Exposition Company. Many excellent attractions are anxious to come, and among these are several continuous vaudevilles. Fifteen have been already contracted with for "The Terraces."

James J. Corbett tells us that he is next to appear in a new and genuine comedy entitled The Naval Cadet, which will be devoid of prize-fighting.

DETROIT.

A Trip to Chinatown was presented at the Detroit Opera House 7-12, 1892, 18-19.

The first part of the week at the Lyceum was given up to local entertainments, but on 10 the Della Fox Comic Opera co. will open in The Little Trooper. The engagement promises to be one of the most successful at the Lyceum Theatre this season, but it is too early in the week to do much more than chronicle the signs which predict a brilliant reception to Della Fox on her first appearance in Detroit as a star.

At Whitney's 6-12 we had M. Doodle and Poodle, which, as the name would suggest, is a mass of veritable nonsense, but with it the comedians Rice and Barton contrive to pack the house night after night, and to keep their audiences in roars of laughter. The critic's occupation is gone when it comes to plays of this character. They please and amuse for the time a large contingent of theatregoers, who do not ask to have the source of their amusement analyzed, who do not care whether the play has theme or motive, or whether it is

constructed on faulty or correct lines. It serves its purpose, they are amused, and that ends it. The Dazzler 14-19.

Temptation of Money is in evidence at the Empire Theatre this week. It belongs to the extremely realistic order of plays, and is doing a fairly good business. The cast includes Alma Earle, Jessie Stevens, Belle Inman, Harry Taylor, Paul Menefee, and George Berry. Reilly and Wood 14-19.

BALTIMORE.

Willard Spenser's opera, Princess Bonnie, made a great success at Harris' Academy of Music, turning people away for want of room nightly. Eleanor Mayo, the prima donna, is a beautiful woman and has a resonant mezzo-soprano full of charm and sweetness. Mabella Baker made a decided hit and sang well. The comedy of the opera was largely in the capable hands of Frank Daniels. Others on the cast were Robert Broderick, Lillian Marion, Monty Walker, W. M. Armstrong, and N. S. Burnham. Eddie Foy in Off the Earth 14-19.

Mary Hampton completely captured her audience at Ford's Grand Opera House 7, where she appeared in Sydney Grundy's much-talked of play, Sowing the Wind. Would that many of our preachers of sermons were as eloquent as she is, their churches would contain larger congregations. Charles Frohman has secured Miss Hampton with a good co., including J. H. Gilmour, Minnie Brown, Thomas Whiffen, Frank Mills, S. E. Springer, Guy Standing, and Frederick Strong. Francis Wilson 14-19.

Mrs. Langtry appeared in the role of Esther Sandras in Sydney Grundy's play of that name at Albaugh's Lyceum Theatre 7. Mrs. Langtry is still a beautiful woman, and has much improved as an actress since last seen here four years ago. Her supporting co. is a capable one and includes Frank H. Fenton, Oscar Adye, J. W. Pigott, Ivan Watson, Ethel Hope, Beatrice Elwyn, and Florence Leclercq. Captain Paul 14-19.

An extravagant, broad and utterly absurd farce is The Trolley System playing at the Holliday Street Theatre. The title is somewhat of a misnomer as there is no system of any kind in it, nothing but fun and nonsense, and as such it accomplishes its purpose for it draws good houses and makes people laugh. Captain Herne 14-19. Sam Devere's Specialty co. entertained the patrons of the Howard Auditorium, and did it well. Sam is a Baltimore lad, and is always kindly remembered here. Ota Hayden, the female baritone, renewed her former success, and the co. generally were well up to the mark. George Thatcher's and Henry Williams' co. 14-19.

At Kernan's Monumental Theatre Irwin Brothers' Big Show satisfied large audiences. The co. is kept up to date. Russell Brothers' Comedians 14-19. Bury Dasant, an old-time Baltimore favorite, is with Mrs. Langtry. Mr. Dasant has hosts of friends here who wish him all success.

A. Baldwin Sloane, a young Baltimore amateur, recently composed an opera entitled Midas. Last week he sold it to Edward E. Rice while the latter was here with 1892. Midas is a clever work, and no doubt Mr. Rice will make use of it.

Mabella Baker, who is the guest of Mrs. Ellen Martin, is popular here. During the week she has been the recipient of much social attention.

HAROLD RUTLEDGE.

LOUISVILLE.

Nat Goodwin commenced his annual engagement at the Temple 7 in A Gilded Fool. In Mizoura, David Garrick, and Lend Me Five Shillings were presented at the other performances. Paul Kanvar 10-12.

Charles' Aunt was seen for the first time here 7 at Macaulay's. The Passing Show 10-12. James Young, the youthful tragedian, filled week commencing 7 at the Grand Opera House, in repertoire. Walter S. Mathews joined the co. here, playing leading parts. The Burglar 14-19.

Pawn Ticket 210 with Henry Lee, Frank Doane and P. A. Anderson did a large business at the Avenue 7-12. Alha Heywood 11-19.

The London Belles Burlesque co. gave a good performance at the New Buckingham, closing 12, when the Reeves and Palmer co. come for seven nights.

The sale of seats for Aladdin, Jr., at the Auditorium 21-23 is very large.

Felix Morris was very ill while here. He was constantly under the care of a local physician and was only able to fulfil his engagement at the Temple at great personal discomfort.

Madame Sinsiretta Jones, styled the Black Patti, will sing in concert at the Grand 20.

Komulus is a new aspirant for strong-man honors. He gave an exhibition of his powers to members of the press.

May Buckingham, of the Fast Mail co., died 6 at the Louisville Hotel. She received every attention at the hands of kind lady guests of the hotel. The deceased was thirty-two years of age, the widow of Harry Buckingham, and leaves one child, a son.

CHARLES D. CLARKE.

SAN ANTONIO.

At the Grand Opera House Marie Wainwright appeared Dec. 31-1 to good houses. The Fencing Master 2, 3 to good business. Lady Windermere's Fan 5, 6 drew paying houses.

Miss Wainwright presented Daughters of Eve and An Unequal Match. The latter was pronounced one of the best performances seen in San Antonio for some time.

Dorothy Morton, of The Fencing Master, is quite a favorite in this section.

The co. presenting Lady Windermere's Fan was not up to the requirements of the piece.

There is underlined at the Grand Opera House Pauline Hall for 10; in Old Kentucky 11-13; Sam Jack's co. 14; Rhea 16, 17.

Joseph Dillon, of the Pauline Hall co., and Charles H. Benda, of In Old Kentucky, have been in the city for the past week looking after the interests of their attractions.

The employees of the Grand Opera House presented Manager Walker with a fine clock and inkstand and pen on New Year's night. It was a New Year's surprise.

Miss Wainwright always finds many friends among the army people here owing to her brother's connection with the army and her father's with the navy.

The Derby Mascot, booked at the Grand for 8, 9, cancelled.

The veteran J. P. Curran is still at the People's Theatre, and it looks as though he were going to make it a success. Himself and wife, Ruby Lafayette, his son and his grandson all appear in the cast.

WILLARD L. SIMPSON.

KANSAS CITY.

Sol Smith Russell opened to good houses 7-12 at the Coates, presenting Peaceful Valley, The Heir-at-Law, and A Poor Relation. He was heartily received, and made a little speech before the curtain Monday night. The co. was good, including Miss Ford and Charles Mackay. Joseph Murphy 14-19.

J. K. Emmet, Jr., appeared at the Grand 4-12 in his father's old play, Fritz 14-19. Mademoiselle Hiss was strong, especially in the emotional scenes, and she is making rapid advancement. Men and Women 12-19.

Gustave Frohman's Charity Ball co. proved a good attraction at the Ninth Street Theatre 6-12. Berenice Wheeler, of Independence, one of our suburbs, a handsome girl, now heads the co. as Ann Cruger. Her work was strong, especially in the emotional scenes, and she is making rapid advancement. Men and Women 12-19.

Berenice Wheeler, of the Charity Ball co., obtained an absolute divorce from Edmund K. Wheeler 7.

Mr. Kinson jumped from the J. K. Emmet to the Charity Ball co. 6. His part was doubled by H. W. Brinkley.

The Copper Lion, by Bertha Creighton, will soon be produced by Clark and Hubb.

The city is now struggling with an attempt to raise funds to erect a large convention building.

At the Kronberg Recital 8, Rudolf King, pianist; Francois Bouchier, violinist; and Mr. and Mrs. Kronberg, baritone and soprano, all contributed to an artistic and enjoyable programme.

BUFFALO.

Della Fox opened at the Star 3 in The Little Trooper. A capable co. surrounds Miss Fox in her starring venture. The London Gaiety Girls 7-12.

John Major succeeds William H. Power as resident manager at the Star. Mr. Major is a young man, but is possessed of great executive ability, it is said, and will take up the excellent work of the late Mr. Powers where he left off, continuing on the same policy.

At the Academy of Music appeared Rose Coghlan in

Diplomacy and Nemesis. The Baldwin, advertised as the White Mahatmas, furnished a startling entertainment, consisting of spiritual science and mind-reading, 10-12. The New Boy 14-16.

Ward and Vokes presented their play, A Run on the Bank, at the Lyceum 7-12 to large business. Power of the Press 14-16.

Ermina Chelli was the principal attraction at the New Court 7-14.

At Sha's, Bertoldi is the special feature of the week. Fred McClelland and Felix and Cain are the favorites. Leola Belle, a new soubrette, is also deserving of mention.

PROVIDENCE.

The event of the week of 7-12 was the appearance of Olga Nethersole at the Providence Opera House in a repertoire comprising Camille, Frou-Frou, Romeo and Juliet, and The Transgressor. The star was greeted by immense audiences and taken very kindly to by public and press. She proved herself one of the most accomplished actresses that ever appeared in this city, and her artistic work was a delight to all. Her gown was beautiful and effective and the supporting co. composed of well-known and capable actors. Lillian Russell Opera co. in The Grand Duchess 14-16. Rose Coghlan in repertoire 17-19.

A very strong entertainment was offered at Keith's Opera House 7-12. Robert Gaylor in Sport McAllister and a revival of Mr. Keith's new Living Pictures drew large audiences. The farce-comedy with popular Bobby Gaylor as the chief fun-maker was amusing and the singing and various specialties good and frequently applauded. The pictures were excellently put on and the most elaborate ever seen here. Humanity, with Boston cast and scenery, 14-19.

The Westminster Theatre was well patronized 7-14 and the programme given by the Fay Foster co. was received with a great deal of favor. The fire dance by Mme. Riatta was a novelty and the skillful dancer made a decided hit. Rose Hill co. 14-19.

At Lothrop's Opera House, Little's World proved to be a good attraction. The piece was splendidly staged and presented by an exceptionally strong cast, with Edith Mai, Estelle Keene, Emma Dunn, Dan Tourjee, and John Phillips in the leading roles. A double bill is announced for week of 14, when J. D. Clifton and June Agnost will present Ranch King for the first half of the week and Libby Prison for the remainder.

Providence Lodge No. 10 Theatrical Mechanics held its regular monthly meeting 6. The lodge is in a flourishing condition, and reported no sick brothers during the past month. The installation of officers for the ensuing year will take place at the next meeting in February, and the annual benefit performance occurs at Keith's Opera House Feb. 16. Your correspondent was made an honorary member of the lodge at this meeting.

Pauline Parker's Wild Rose co., H. W. Taylor manager, which played week's engagement at Lothrop's Opera House Dec. 21-Jan. 5, disbanded in this city, and several of the members of the co. left without settling with the kind hotel keepers, who provided lodgings, food, etc., for them. Poor business and inability to meet expenses was the cause.

The private car of the Lilly Clay Gaiety co. was attached in this city as the co. was about to leave town after the performance evening of 3. Satisfactory arrangements were made, and the co. left on the midnight train for New York. The car was left here.

The first in a series of Graham Concerts was inaugurated at Keith's Opera House Sunday evening, 6, with a large audience in attendance. The programme was a popular one, and these artists appeared: George Thatcher, Raymon Moore, Hilda Thomas, Billie Carter, Dudley Prescott, Burns and Hart, Lizzie Derious Dailey, Alice Hodgdon, E. M. Emerson, Marie Warren, and Collins and Collins.

A concert complimentary to the National Band was given in Music Hall evening of 6 by the Wandersing Bands and the band. The band was directed by its new leader, A. M. Langstaff, and an excellent programme given.

An event of more than ordinary interest is the coming minstrel entertainment to be given by the Rhode Island Wheelmen in Talma Theatre in February. Nearly one hundred tickets more than the seating capacity of the theatre have been sold, and the club has decided to give two performances on Feb. 12, 13.

Providence Lodge of Elks will have its annual benefit performance on the afternoon of Jan. 25 at Keith's Opera House. Archie Stalker, the veteran manager, has the programme in charge.

Business manager C. W. Clissold, of the Falstaff Club, has arranged for a performance of the Falstaff Minstrels at the new Auditorium, Pawtucket, early in February.

John F. Byrne is at his home in this city, having closed with Hands Across the Sea co.

Business Manager John N. Phillips, of Lothrop's Opera House, who essayed the role of Pete, the gentleman of color in the World at that theatre the past week, was the recipient on the opening night of an elegant floral horse shoe four feet high. The token was from Proprietor Trowbridge, and was passed over the footlights amid rounds of applause from the audience, with whom Mr. Phillips is a prime favorite.

Clarence Fleming, in advance of Rose Coghlan, was here 10.

Louis Nethersole was ill in this city week of 7, and confined to his hotel for several days.

It is with regret we note the death of Jud Corey, Joseph Murphy's manager, in Chicago, last week. Mr. Corey was much liked here.

The lobby of Lothrop's Opera House, retouched in ivory and gold, presents a much lighter and more cheerful appearance. New and artistic announcement boards, in white, crimson and gold, have been placed in the outer lobby.

Proprietor Trowbridge and Manager Phillips, of Lothrop's Opera House, are considering the inauguration of a season of light opera to be opened as soon as arrangements can be perfected.

Charles H. Phillips, of this city, a brother of Manager Phillips, has just joined Pearson's Police Patrol. Another brother, William, is the general manager of all Mr. Pearson's enterprises.

DENVER.

Messrs. Neill and Giffen made a discriminating selection when they secured The Jilt, Boucicault's play, for the introduction of their stock co. in its new home at the Broadway, inasmuch as it required a large cast, and therefore showed the full strength of the co. The audiences elated over the efforts of the co. They were also pleased with the living pictures which followed as a supplement. These were given under the artistic direction of Walter Bellows, and consisted of representations of such famous works as "The Angelus," "Slave Market," etc. Some of the models were from New York and were very effective. The Jilt could not have been better cast. John Maher's Myles O'Hara was a fine piece of work.

Miss Crossman was delightful as usual as the jilt, and Kate Blanche had fine opportunities as Mrs. Welter, which she improved to the gratification of her admirers. Her sister, Annie, was a great favorite in the role of Phyllis, and Belle Archer made a distinct success as Kitty. James Neill was excellent as the husband of the jilt. Charles Kent had the ungrateful part of Lord Marcus, but he made it a powerful factor in the success of the play. George Denham gave a breezy impersonation of the Colonel, and George Leslie as Geoffrey could not have been excelled. He is a new member and promises well. The Grand 14-19.

Herrmann made his annual visit at the Tabernacle week of 7-12. His new illusions and tricks were by far the best he has ever brought West, and his engagement was apparently a profitable one. Madame Herrmann was seen in her captivating dances. They gave an entertainment surpassing all others of their kind. Alexander Salvini 14-19.

The Dazzler being the third of farce-comedy at the Curtis Street, The Dazzler being the bill, and a good one at that. There's lots of fun in this frothy farce that is brought out by good people carried by Congrove and Grant. The attraction drew good houses.

I don't know whether the German people had the right to produce All the Comforts of Home at their hall last Sunday night, but they did all the same.

Tuesday night the stock co. gave over the Broadway to the hall in honor of our new governor.

R. L. Giffen, one of the proprietors of the stock co., goes to Salt Lake shortly to look after the firm's interests at the Grand.

J. E. Sackett, who is not unknown in Denver, will pilot Ex-Governor Waite on a lecture tour. They make their first descent on Chicago.

Through the courtesy of the management your correspondent had a box at his disposal at the Monday night's performance of The Jilt.

W. P. FRANKOV.

OMAHA.

After resting two weeks at his home in Minneapolis, Sol Smith Russell opened his 1895 season at the Boyd Dec. 31-2 to a series of remarkably flattering audiences

The Heir-at-Law, A Poor Relation, and Peaceful Valley were given. New Year's Day the orchestra was moved to one of the large gallery boxes and chairs squeezed in the space so vacated. These were all filled and the aisles crowded in addition. As the co. is a well-balanced one, the performances were eminently satisfactory. Sandow and the Trocadero Vaudevilles 3, 4 and Saturday matinee. Business was decidedly good.

At the Empire Theatre the patriotic drama, The Ship of State, opened a week's engagement 6 to good business. Considering the limited stage space, a remarkably good performance was given. John L. Sullivan 14-19.

Mr. Russell was the recipient of considerable social attention during his stay in Omaha. Owing to the canceling of the Grismer-Davies co. The Boyd was dark 7-9, but will be reopened 10 by The Country Circus.

Milton Nobles and his co. will give a benefit 15 for All Saints' Episcopal Church. Mr. Nobles being a personal friend of the rector, Mr. T. J. Mackay.

J. R. RINGMALL.

JERSEY CITY.

Chauncey Olcott in The Irish Artist began a week's engagement at the Academy of Music 7 to a crowded house, and business has continued big. The play is well presented by a good co., with pretty scenery and handsome dresses. Mr. Olcott sings a number of pleasing songs. Daniel Gilhester, C. F. Gotthold, Harry Meredith, J. W. Hagen, Luke Martin, Mand Monroe and Edie Gorman contribute to make the play a success.

Manager Tom Dinkins, of the Bon Ton Theatre, wears a continuous smile as he sees the people continually filling his little playhouse. Appearing 7-12 are the Freres Martinetti, Prof. J. W. Hampton's dog and monkey circus, Tody Seabert, Jos. F. Murray and Alice Alden, Katherine Gyles, Stuart and Gillen, Mona Wynn, Fred Russell and Tony Pearl Will Nankeville, Eva Swinburne and Alice Howard, Charles Kenna, Fisher and Carroll, Brennan and Wheeler, Jaxone and Helene.

Joe Byron and May Blanch, a clever sketch team of the vaudevilles, arrived home here 7, after a five months' absence.

We are to have a food exposition here next month, under the management of Charles Benton.

Cecile Hersen has commenced suit against the Vaudeville Exchange for breach of contract. She was engaged for Proctor's New York house.

Judge Rice, of the Circuit Court of Hudson County, has rendered a decision that is interesting to the profession. Mary Bernard was a member of the Helene Mora co. She was engaged by Fred Williams to play, but was subsequently dismissed because she did not dress properly for the play. Miss Bernard sued Williams for seven weeks' salary. Judge Rice decided against her, and in a memorandum states that "the failure of an actress to dress properly for her play, if such failure is her fault, is valid ground for discharge."

A complimentary entertainment will be tendered Mrs. Frank V. Hawley 16. Mrs. Hawley is the wife of Frank V. Hawley, at one time manager of the Opera House (now Bon Ton Theatre) under the late Michael Mullone. Mr. Hawley started out this season as manager of Haverly's Minstrels.

S. R. O. was out at every performance of The Irish Artist at the Academy of Music 7-12, and people were turned away at the matinee.

Andrew Mack will star next season in Myles Aaron, under the management of Truss and Harris.

WALTER C. SMITH.

NEW ORLEANS.

Marie Wainwright, who is very popular in this city, had a very successful engagement at the Grand Opera House 6-12. Richard Mansfield 13-19; Nat Goodwin 20-26.

Rhea, ever charming, has done a good business at the Academy of Music 6-12. The Passing Show 13-19; Sol Smith Russell 20-26.

Katie Emmett, in Killarney, was at the St. Charles Theatre last week and did well. A Bunch of Keys 13-19; The Prodigal Father 20-26.

An event at the French Opera House last week was the first production in America of Salvayre's grand opera in four acts entitled Richard III. The work is not destined to be a great success. It was first produced in St. Petersburg in 1883 and has seldom been heard of since. The music is commonplace, and the libretto an insult to Shakespeare.

Marie Wainwright is, on the occasion of her present visit to New Orleans, accompanied by her two daughters.

G. D. Farnum, treasurer for Robert Downing for many years, was presented with a handsome gold watch by his employer during the holidays.

Frank A. Slocum, in advance of Richard Mansfield, W. C. Boyd, representing The Passing Show, and George E. Chenet, in the interest of A Bunch of Keys, are in the city.

LAMAR C. QUINTERO.

ST. PAUL.

At the Metropolitan Opera House Sandow and the Trocadero Vaudevilles presented a novel entertainment 6-9 to full houses and audiences that freely expressed their delight in demonstrative applause. The Lucifers, the Jordan Fantasy, Ben. Dunham, Tom Browne, Beautiful Marguerite, Amann, and Billy Van and the dog "Scottie" form a strong array of clever specialists. Carrie Turner in The Trust of Society 10-12; Col. Robert G. Ingersoll 12; Emily Ranker in Our Flat 13-16; Hallen and Hart in Later On 17-19.

At Litt's Grand Opera House Kimball Opera Comique co., with Corinne as the star, produced Hendrik Hudson 6-12, opening to packed houses. The piece was nicely staged, the costumes attractive. A number of excellent specialties were introduced. Corinne is a bright, clever and charming comedienne, and as Hendrik Hudson she captivated her audience. Willard Simms, Lillian Knott, Lillian Cooley, James Sturgis, Charles Fostelle, Frank Hayden, Harry Dietz, Charles Kirk, Mark Woolley do excellent work in their respective roles and well deserve mention. The chorus is strong and do their work well.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At the Grand Opera House Felix Morris closed a successful engagement 5. The Ensign 11, 12; Thomas Q. Seab

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Friends 12; Baldwin-Melville co. 14-19. **MONTGOMERY THEATRE** (J. E. Hirsch and Brother, managers): Devil's Auction 4; large audience. Ellen Beach Van in grand concert to a crowded house 7. The Nona Jolly co. presented The Kodak to a small house 8. The Prodigal Father 10; The Passing Show 11; Richard Mansfield 12; Grand Opera co. 14-19.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Devil's Auction 1; fair audiences attended matinee and night. Katie Emmett 3; small house. Robert Downing in The Gladiator and David Garrick 7, 8; large houses. Friends 9, 10.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Nona Jolly co. 10.

ANNISTON.—NORRIS STREET (L. M. Burns, manager): Hi Henry's Minstrels 1; small but delighted audience; business would have been much better, but a heavy snowstorm and extremely cold weather kept people away. The Kodak (Nona Jollys) 9; Robert Downing 14.

BIRMINGHAM.—BRIEN'S OPERA HOUSE (Frank P. Brien, manager): Katie Emmett Dec. 31; good house. Alabama 1, with matinee to large and well-pleased audiences. Hon. W. C. P. Breckinridge lectured 3 to a small house. The Prodigal Father 8; James J. Corbett 9; The Passing Show 10; Robert Downing 12, 13.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Humpty Dumpty Dec. 31; fair business. Mrs. Potter and Kyrie Bellew in Charlotte Corday 1; good house. Katie Emmett in Killarney 2, owing to inclement weather played to a small audience. Devil's Auction 3; Ellen Beach Van 5; both to excellent business. Friends 8; The Prodigal Father 9; Robert Downing 10.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Alabama 2; fair business.

ARKANSAS.

NEWPORT.—OPERA HOUSE (Bernstein and Biel, managers): Nashville Students 7; good house. Ex-governor Bob Taylor 8; advance sale. **THE MIRROR** is on sale at D. G. P. Pool's news-stand.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): She was billed for 2 but failed to arrive. Black Crook 3; large house. Leola Mitchell in Braving the World 7.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; George B. Nichols, manager): Pauline Hall in Duran to big business 3. Black Crook 4; good house. Robert Mantell 7; matinee and night in Monarchs, and Tuesday night Corsican Brothers; immense business.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Lillian Lewis 2 in Cleopatra to good business. Scenery and costumes were attractive. Fast Mail 4; light house. Sol Smith Russell 15.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, lessee and manager): Lillian Lewis in Cleopatra Dec. 31; good business. She 1; fair house. Black Crook 3; full house. Fast Mail 7; Robert Mantell 9; Gladys Wallis 12; Fencing Master 14; Alabama 15; Pauline Hall 17; Jack's Extravaganza 21; Robert Hilliard 24; Rhea 26.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Mahara's Minstrels Dec. 29; good business.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): Jack and Gill Dec. 26; small house, owing to lack of advertising. U and I 1; small house. Blind Tom 4; large audience. A party of eighty went to Riverside evening of 4 to hear Salvini in The Three Guardsmen.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): The Aladdin, Jr., co. 7, 8, with matinee; very large advance sales at advanced prices. Sadie Martinot underlined. **PEOPLE'S THEATRE** (W. L. Wilkins, manager): Marie Heath made a hit in A Turkish Bath 31. A scenic comedy drama, Spray, is underlined. **ORIENTAL THEATRE** (Sam G. Mott, manager): Closed last half of week of 24 on account of money troubles, but reopened 31 with the twin brothers, William and Willard Newell in The Operator, which drew well.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Alexander Salvini in The Three Guardsmen 2; S. R. O. Blind Tom 3; light business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mahara's Colored Minstrels closed a three nights' engagement 3. Sadie Martinot 4-12 in The Passport. **BURBANK THEATRE** (Fred A. Cooper, manager): Cinderella week ending 5 to fair business. Jeffreys Lewis opens 7 for four weeks. **ORPHEUM** (formerly Grand Opera House; Gustave Walter, manager): Vaudeville to big business 7-12.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Alexander Salvini presented The Three Guardsmen and Ray Blas Dec. 31-1 to the capacity of the house both nights, at advanced prices.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Rentfrow's Comedians in Below Zero to fair houses Dec. 31-1. Milton Nobles in From Sire to Son 4. Love and Law 5 to a crowded house.

ASPEN.—WHITTAKER GRAND OPERA HOUSE (J. J. Ryan, manager): Rentfrow's Comedians in Below Zero to small house 2; poor co. Milton Nobles presented From Sire to Son to a crowded house 3. Professor Martine, with his home dancing class, amused a good house 4, with matinee. The New Boy 10.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Milton Nobles 1, matinee; Love and Law; evening. From Sire to Son. The Dazzler to good business 1.

CONNECTICUT.

NEW HAVEN.—HUNTER THEATRE (G. B. Bunnell, manager): Comstock's Minstrels, from St. James' Hall, New York, gave an amusing performance 5 to a large and appreciative audience. Hughie Dougherty and Willis P. Sweetnam are old favorites here and were well received. Roland Reed in a play new to our city and called The Politician, had a good-sized and responsive house 7. John L. Stoddard gives the first of his series of popular lectures 8, and the prospect is for a crowded house despite the storm. **GRAND OPERA HOUSE** (G. B. Bunnell, manager): Hoss and Hoss, with a good co., did a good business 3-5. Our popular Tom Daley is making a hit with his vocalism with this co. The Lost Paradise, as interpreted by William Morris' excellent co., is making an artistic as well as pecuniary success the first half of the week. Police Patrol 10-12; Gus Hill's Stars 14-16. **ITEM:** Harry H. Hill, in advance of the New York Stars, is in the city in the interests of his co.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): The new year opened auspiciously with Gustave Frohman's The Lost Paradise Dec. 31-2, given in splendid style by William Morris and competent support. Charles L. Davis in Alvin Joslin 3 was bucolic and wholesomely exciting. Only a Farmer's Daughter, revised to date, was given to good houses 4, 5. The Police Patrol 7-9 was well rendered and gratifyingly patronized. John Kernell in McFadden's Elegance 15; Griffin and Morris' Specialty co. 17; J. R. Mackie's The Side Show 18, 19. **PARK CITY THEATRE** (Parsons and Jennings, managers): The Passing Show (Abram and Roberts' co.) played New Year's day to the capacity of the house, two performances. Helen Byron made a hit. Agnes Herndon's Married, Not Mated 2; satisfactory business. John L. Stoddard's initial lecture on "Paris" to a full house 7. Joe Ott in The Star Gazer 10; Sousa's Band 11; Elita Proctor Otis, William Mestayer, Frank Keenan and Charles Barron 12 in revival of Oliver Twist; Stoddard on "Switzerland" 14; Billy Barry's Rising Generation 15.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Archie Boyd in The Country Squire 3; fair business. Lost Paradise 4, 5; good patronage. The Amazons 7 to a large and delighted audience. Johnstone Bennett received much favorable comment. The special scenery, which is a delight to the provincial, gave the play a metropolitan air. Mestayer-Otis-Keenan co. 9; Agnes Wallace-Villa 10; Wilbur Opera co. 14-19.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (L. M. Hoyt, manager): Mora and co. Dec. 31-5; good business.

NEW LONDON.—LYCEUM THEATRE (Ita W. Jack

son, manager): Agnes Herndon in Married but Not Mated 3; fair business. Adele Aus Der Ohe 4; select audience. Oliver Twist 7; good performance to a fair-sized audience. Joseph Haworth co. in Rosedale 8; gave an excellent performance to fair business. Fanny Rice 17.

STAMFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): The Police Patrol 7; good house. The World Against Her canceled 12. Empire City Stars 15; Charles's Aunt 22.

WILLIAMSTON.—LOOMER OPERA HOUSE (J. H. Gray, manager): Charles L. Davis in Alvin Joslin 5; fair house. Agnes Herndon in La Belle Marie 7; house rather below the average, owing no doubt to heavy showers.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Archie Boyd in The Country Squire 3; small house. Good advance sale for Oliver Twist 10. **OPERA HOUSE** (J. W. Ringrose, manager): Marie Sanger co. 10-12; Kingsley Opera co. 14-19.

WATERBURY.—JACQUES OPERA HOUSE: Dan McCarthy 3-5, producing The Pride of Mayo, Cruise-Lawn, and The Rambler from Clare to large and well-pleased audiences. Agnes Herndon, supported by a strong co., appeared in La Belle Marie 9, and Married, Not Mated 10. Both performances were thoroughly enjoyed by large audiences. **PARLOR OPERA HOUSE:** H. C. Rich and Co. have retired from the management of this house. Charles Fox, late amusement director of the house, reopened 9. The Ladies' Club Burlesque and Vaudeville co. was the attraction. The house was completely filled with an enthusiastic audience.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): William Morris gave a delightful performance of The Lost Paradise 3 to a small house. The Ladies' Club Vaudeville and Burlesque co. 7; fair business.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Agnes Herndon in La Belle Marie 8 to fair business. **ITEM:** Dr. B. P. Raymond, president of Wesleyan University, will enter the lecture field 17 with a lecture entitled "The Blue and Grey," in aid of Mansfield Post. The house is sold in advance. James B. Mackie in The Side Show 16; Power of Gold 25.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Charles L. Davis in Alvin Joslin drew a fair-sized house 4. Oliver Twist was finely presented by the Mestayer-Otis-Keenan co. to a small audience 8. Elita Proctor Otis as Nancy proved herself an actress of great power, while Charles Barron as Bill Sykes, Frank Keenan as Fagan, and Charles Coote as the Dodger were ideal representatives of their characters. The scenery is most elaborate and beautiful. Fanny Rice underlined. **ITEM:** The Boston (H. H. Harris, manager): Orpheus Club (local orchestra), assisted by George Butler, tenor; fine concert to a good house 11.

DANBURY.—TAYLOR'S OPERA HOUSE (F. Allan Shear, manager): Joe Ott in The Star Gazer played a good-sized audience 9. Charles's Aunt 17.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Superba 4, 5; big houses. White Squadron was presented 7; good business. The New Boy 9; My Partner 11; Shore Acres 14; Duff Opera co. 15; In Dixie 16; Mrs. Potter and Kyrie Bellew 19. **ACADEMY OF MUSIC:** Dark.

FLORIDA.

LEESBURG.—MOTORS OPERA HOUSE (G. C. Warner, manager): Carrie Lamont in Is Marriage a Failure 3; fair house.

OCALA.—MARION OPERA HOUSE (J. W. Solvester, manager): Thomas J. Keogh in A Pregel to good business 4, 5. Schubert Symphony Club to a crowded house 7.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Devil's Auction 2; large and appreciative audience. Dewey Heywood Concert co. 7; good house and specialties very good. Friends 10.

TAMPA.—CASINO (W. D. Lewis, manager): Schubert Symphony Club, benefit of Tampa Rifles, 3; fair business. Carrie Lamont presented Is Marriage a Failure to an appreciative and large audience 4.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Mrs. Potter in Charlotte Corday 7 was received by a packed house whose applause and certain calls showed hearty appreciation for the work of both Mrs. Potter and Mr. Bellew. Yale's Devil's Auction 8 to S. R. O. **ITEM:** A compliment was paid Mrs. Potter by the attendance in a body of one hundred members of the Patriarchs in full dress.

GEORGIA.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): A Trip to Chinatown 4; good business. Devil's Auction 5, matinee and night, to fair business.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Mrs. James Brown Potter and Kyrie Bellew delighted a small house.

ATHENS.—NEW OPERA HOUSE (Joseph Barron, manager): Hi Henry's Minstrels delighted a full house 4.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Grand Opera co. week ending 5 to S. R. O. nightly. Receipts \$2,000 for the week, popular prices prevailing. A Trip to Chinatown to one of the largest audiences ever in the house 7. Co. not as good as might be. Mrs. Potter and Kyrie Bellew 8; S. R. O.: one of the best performances of the season. The Prodigal Father 16; Katie Emmett 17, 18; Marie Jansen 21; Marie Wainwright 22, 23.

ALBANY.—GRAND OPERA HOUSE (Abie Harris, manager): Nona Jollys return engagement 3; very pleasing entertainment. Culhane's Minstrels 8; Schubert Symphony Club.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The Baldwin-Rogers Comedy co. filled the entire week of Dec. 31-5, with Wednesday and Saturday matinees, to moderate business. **GRAND OPERA co.** in Tar and Tartar underlined.

BRUNSWICK.—L'ARMOIR OPERA HOUSE (Frank A. Dunn, manager): Maude Atkinson's co. in repertoire to small houses Dec. 31-5. **ITEM:** The Maude Atkinson co. upon concluding their engagement here disbanded. Manager Morton paid Harry Langdon, the leading man, and Florence Davis, Maude Atkinson, the star, and her husband, R. J. Langdon, \$2,000. Miss Arnold and 5. Phillo were left in Brunswick with their salaries unpaid. Manager Morton owed Miss Atkinson and her husband \$240. They had a little money and left for Ocala, Fla., where they have friends. S. Phillo, Mr. and Mrs. Gorman and Miss Arnold, the subretrie, are still here. They will probably have a benefit. One reason for the failure of the co. is the alleged inefficiency of the advance agent.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barbyrd and Co., managers): Dan Sully in O'Neill, Washington, D. C., two performances, 1; large audiences. A Green Goods Man 3; very poor performance and light house. Eugene Tompkins' Black Crook 5; matinee and evening, to S. R. O. **ITEM:** Alice Irving, of the Dan Sully co., made a decided hit as Mrs. Agnes Morton. C. Jay Williams, of this co., was the guest of your correspondent, New Year's. J. Earnest Schuetz, of the Smartwood Dramatic co., spent the holidays with his family in the city. He reports everything prospering. During the performance of A Green Goods Man Prof. Heft, of the Grand orchestra, rendered for the first time the first concerto by De Beriot. It was well received.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Tony Farrell in Garry Owen 9; Remenyi Concert co. 15.

AURORA.—OPERA HOUSE: Reade and Waterman gave an excellent entertainment to a very small house 3. Spider and Fly 4; Cleveland's Minstrels 7; both to large houses.

EAST ST. LOUIS.—MCASLAND OPERA HOUSE: Barlow Brothers' Minstrels Dec. 22; fair audience. Gus Williams in April Fool 30; large and well-pleased audience. Rand King 36; Black Patti 16; A Green Goods Man 17. **ITEM:** Two performances; crowded house and well-pleased audience.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Dark 7-9.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Tony Farrell in Garry Owen 1; matinee and evening, to heavy houses. Lewis Morrison's Faust 3; good business. E. T. Davis' U. T. C. 5; small audience. John Drew and his excellent co. delighted a large audience in Butterflies 7. Frohman's The Girl I Left Behind Me 9; Black Patti 11.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heiny, manager): Young Mrs. Winthrop 4; full house. Every one was well pleased with the entertainment. The Derby Winner 8; first-class business.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Powell the magician gave satisfaction to a large audience 1. The Girl I Left Behind Me 3; fair-sized audience. Joe Murphy 4; light house. Seabrooke Opera co. 10; Fantasma 11, 12; Wang 14; Sandow 19; Charles Dixon 21; Barlow Brothers' Minstrels 26; Charity Ball 28; Roland Reed 31.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): Powell, the magician 2; good business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Fitz and Webster in A Breezy Time 5; fair house. Lewis Morrison's Faust 11.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Tony Farrell in Garry Owen 7; big business.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Aunt Sally was presented to a fair-sized audience 2. Everybody well pleased. Young Mrs. Winthrop 18; Ship of State 24; Bertha Creighton 31-1.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Young Mrs. Winthrop was given by a fine co. on New Year's afternoon and night to good houses. Paul Dresser in A Green Goods Man 2 proved a failure as a funker. The Girl I Left Behind Me 4; large house. Hanlon's Fantasma 7, 8; Thomas Q. Seabrooke 9; Lost in New York 12.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): The Girl I Left Behind Me 2; good business. Reed and Waterman 4; poor house. Spider and Fly 5; fair business. Rooney Comedy co. 7; poor house. Tony Farrell 10; Young Mrs. Winthrop 15; Charles Dixon 21; Von Vonon 26; Roland Reed 30.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Rooney Comedy co. 3; fair business. Lost in New York 5; stormy weather prevented good business.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): House dark week ending 5.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): My Aunt Sally failed to please a good house New Year's Eve. M. B. Leavitt's Spider and Fly co. 3; good house. W. B. Wheeler's Ten Nights in a Bar-Room co. gave their initial performance to a small house 5.

MATTOON.—DOLY OPERA HOUSE (Charles Hogue, manager): A. M. Palmer's Young Mrs. Winthrop Dec. 31; large and delighted audience. Andrews Opera co. in Falka 1; deservedly small business. The Kid 4, return date; good business. Adele Purvis Onri and Joe Downs made big hits. Barlow Brothers' Minstrels 10; D'Urmond and Fuller in repertoire 14-19.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): A Breezy Time 1; Green Goods Man 4; both to fair houses. Seabrooke Opera co. 7; Spider and Fly 9; Cleveland's Minstrels 11; J. J. Ingalls' lecture 12; Robert Hilliard in The Nominie 15; Pinafore (local) 18; Ten Nights in a Bar-Room 21; Milton Nobles 24; Jane 26; Country Circus 31. **OPERA HOUSE** (F. R. Kirch, manager): Fannie Hill Burlesque co. 11.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Davis' U. T. C., co. matinee and evening, 2; good business. Young Mrs. Winthrop 3, to a fair house; audience well pleased. The co. is a good one, and deserved a full house. The Girl I Left Behind Me to fair business 5. **ITEM:** Messrs. Tindall, Brown and Co. have leased the Opera House for a term of years. They are to take charge 27, the date of the expiration of the lease of Messrs. Smith and Hayden.

CAIRO.—GOSWIT: The New Opera House at Fulton Ky., was opened 1 by the Cairo Opera co., presenting The Pirates of Penzance. The dedicatory address was made by Judge Campbell Flornoy, and by vote the house was named the Vendome. The auditorium is nicely fitted up with opera chairs, and seats about 600, the stage is commodious, and has a full set of scenery painted by Naxon, Albert and Toomey, of St. Louis. Fulton is an enterprising place of ten thousand inhabitants, and promises to be a good town. The Vendome is under the management of Messrs. Paschall and Brazelton.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Side Tracked 1; good house. The Kid 3; fair business and well-pleased audience. F. X. Schumacher 10; Prof. John A. Roach, the hypnotist 11-16; Robert Hilliard in The Nominie 18. **ITEM:** Adele Purvis Onri gave a marvelous exhibition on the slack wire, and the serpentine dance on a revolving ball. Belle Frisfield as the Kid was highly satisfactory. After the performance several members of The Kid co. were entertained at the Champaign College of Music by the director, Frank Slade Oliver.

IOWA.

MARSHALLTOWN.—ODORON THEATRE (Ike C. Speers, manager): Across the Potomac 1; fair house. Country Circus 7.

DUBUQUE.—BIJOU THEATRE: Sherman's World of Wonders and Onani Imperial Japanese Troupe opened week of Dec. 31 to large business, which has continued throughout the week. Manager Trudell was so well pleased with the performance that he has re-engaged the co. for week of 17-19.

SHOUX CITY.—PLAYERS GRAND (E. L. Webster, manager): Charity Ball 1, with matinee, was presented by an excellent co. to large audiences. Sandow 2; large house. Span of Life 16; Men and Women 22, 23; Kimball Opera co. 26. **ITEM:** Mr. and Mrs. McGibney, of the Charity Ball co., were entertained by their many friends while in the city.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Aunt Sally 4; small house. Beach and Bowers' Minstrels 5; large house.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The war drama, Across the Potomac, with an excellent co., did a light business 2, 3. Spider and Fly 14; Country Circus 16, 17; Milton Nobles 18. **GRAND OPERA HOUSE** (William Foster, manager): The Huntley Comedy co. closed their engagement to good business Dec. 31-5. The Elks presented Mr. Huntley with a handsome floral piece at his performance of Rip Van Winkle 3; Faust 8; German Soldier 10-13; Murray and Mack 14, 15. **ITEM:** Charles H. Pierson has gone in advance of the Monte Carlo Gaiety Girls. Mrs. Seavert, of Chicago, mother of Fanny Grant (Mrs. James Huntley) spent New Year's at week with her daughter.

DAVENPORT.—BUTTS' OPERA HOUSE (Charles T. Kindt, manager): A Breezy Time Dec. 31; Runaway Wife 1; Lost in New York 3; all to fair houses. Morrison's Faust 6; packed house. Spider and Fly 11; Charles Dickson in Inoc 12; Lillian Lewis 13; Warde and James 14.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): For a Million co., booked for 1, failed to appear or give notice of cancellation, as well as Florence Bindley, booked for 8. Milton and Dollie Nobles 16; Von Vonon 21; Swan from Sweden 25.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): A German Soldier 7; fair business. May Vokes 14-19; Remenyi 21; A Baggage Check 28.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barbyrd, managers): J. K. Emmett in Fritz in a Mad House 3; good business. Lewis Morrison's Faust 5 to S. R. O. A Railroad Ticket 8. **ITEM:** large advance sale.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (F. A. Simmons, manager): J. K. Emmett in Fritz in a Mad House 3; light house. Aunt Sally 5; small attendance. John L. Sullivan 9; Lewis Morrison's Faust 9; The Derby Winner 12; Nellie McHenry 14; Warde and James 15; Sandow Trocadero Vaudeville 16. **ITEM:** Manager Simmons tendered all the attaches of his theatre a banquet Christmas at the Globe Hotel.

FORT DODGE.—FISLER OPERA HOUSE (G. F. Rankin, manager): A medicine co. closed a three weeks' engagement 4.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): John L. Sullivan in A True American 7; Leavitt's Spider and Fly 12. The house has been dark since before the holidays.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): John L. Sullivan 10; good advance sale. Warner Comedy co. 21-27.

INDEPENDENCE.—GENESEE OPERA HOUSE (R. M. Campbell, manager): Aunt Sally 3; fair house.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Lewis Morrison's Faust 4; packed a big house. Davis' U. T. C. 7; full house.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbyrd and Co., managers): A fine audience, both as to quality and numbers, greeted John Drew in The Butterflies 4; a brilliant performance, which was received with many manifestations of delight. Maude Adams, Anna Belmont, Harry Harwood and Lewis Baker shared the honors with the star. Cleveland's

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and all mothers who are nursing babies derive great benefit from Scott's Emulsion. This preparation serves two purposes. It gives vital strength to mothers and also enriches their milk and thus makes their babies thrive.

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Minstrels 11; Girl I Left Behind Me 12; Robert Hilliard in The Nominie 14.

INDIANA.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Eugene Tompkins' Black Crook 3 was a first-class performance to a packed house. Jule Walters in Side Tracked 4; small house.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Nellie McHenry in A Night at the Circus to a very good house 5. Gus Williams in April Fool to a fair house 6.

MARIION.—SWETSER'S OPERA HOUSE (W. A. Livermore, manager): Nellie McHenry in A Night at the Circus 1; crowded house. Gus Williams presented April Fool 3 to fair business. One of the Boys, a comedy in three acts by Edwin Barbour, with considerable merit, was presented by a capable co. 5 to small attendance. Clay Clement in The New Dominion to a small but pleased audience 7. **ITEM:** The Elks gave a social session 3 at which Gus Williams and several members of his co. attended.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Clint G. Ford and a very capable co. presented An American Hero to large and well-pleased houses matinee and night 1. The scenery was the finest ever seen here. Barlow Brothers' Minstrels gave one of the most pleasing performances we have had this season to large business 7. Galley Slave 12. **ITEM:** Clint G. Ford is resting here for a few days and is making some changes in his co. George Beckley will in the future look after the advance work, and George Jackson will assume the duties of treasurer. Bertha St. Clair leaves the co. here.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Johnson and Francis co. in The Spanglers 7-9 to fair business. The Belles of Blackville (local talent) 11, 12, for the benefit of the Ladies' Guild of the Episcopal Church. **ITEM:** Local theatregoers are much pleased over a change in the management of the Opera House, which will now insure the appearance of none but strictly first-class cos. Mrs. L. G. Emerick, the owner, has leased the house for five years to Samuel B. Patterson, who takes charge at once. Mr. Patterson is manager of the Opera House in Logansport, Ind., and will look for both houses together.

HUNTINGTON.—OPERA HOUSE (E. E. Ruchrough, manager): Nellie McHenry 4 in A Night at the Circus, and Clay Clement 8 in The New Dominion; both had good patronage. Charles Loder in On the Go 17; The Spoons week of 21.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): The Spooner Comedy co. played to excellent business at popular prices week of Dec. 31-5. Nibbles Humpty Dumpty 12; Professor Morris' Dog Show 19; Ole Olson 22. **OL**

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; "Doc" Newman, local manager): In Old Kentucky Dec. 31; capacity of the house. The scenery was very fine and heavy, eighteen men being necessary to set one of the scenes. Sol Smith Russell in A Poor Relation 5; S. R. O. Receipts, \$1,065. Finnigan's Ball 7; A Railroad Ticket, return engagement, 8; ITEMS: Fred. G. Berger, manager of Sol Smith Russell, has gone ahead of the co. for a few weeks, and W. F. McNichol has taken his place in charge of the co.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): The Dazzler Dec. 31; fair business. In Old Kentucky 3; S. R. O. Finnigan's Ball 6.

WELLINGTON.—AUDITORIUM: Charles J. Humphrey, manager: Professor Donald Downie's illustrated lectures Dec. 31-8; fair entertainment to good houses.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Lillian Lewis as Cleopatra 4; very good house. At the close of the performance a representation of Living Pictures was given. The Girl I Left Behind Me 18; Our Country Cousin 22.

EMPORIA.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Phelps Whelan Comedy co. in repertoire to fair business Dec. 31-5; ITEMS: Owing to debts contracted by the Phelps Whelan Comedy co. before reaching Emporia and the receipts here not being sufficient to pay them out, the co. disbanded.—Kansas University Glee Club 12, for the benefit of the Emporia High School.

CHANDLER.—WILLIAMS OPERA HOUSE (G. W. Williams, manager): Horace Huron, the lecturer, under the management of the local lodge A. O. W. W., delighted a good house 4.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The University of Kansas Glee and Banjo Club gave a very good concert 3; good business.

HUTCHINSON.—OPERA HOUSE (Morris R. Lane, manager): The Dazzler co. 3; very good audience.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Amy Lee and co. in Pawn Ticket 210; 2; fair business; performance very creditable. Charley's Aunt 17; Mr. and Mrs. Robert Wayne 21-23; in Old Kentucky 30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Week ending 5, house dark.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Aiden Benedict's Fabio Romani 2; small but appreciative audience. London Belles 4; light business. ITEMS: Wendel Meinhardt, the popular local manager of The Ashland has been ill for the last week to the regret of the regular patrons.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell managers): Pawn Ticket 210 5; small house. Marie Jansen 3; fair business. Charley's Aunt 10; Paul Kaurav 14; Limited Mail 10; Stuart Robinson 21.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinnehan, manager): The Robinson Opera co. gave excellent performances in repertoire of comic operas week of Dec. 31-5 to large houses. They will play return date in February. The Burglar 7; fair house. Si Plunkard 10; The Limited Mail 17.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Marie Jansen 4; large business; performance excellent. Pawn Ticket 210 3; fair business; performance fair.

WINCHESTER.—OPERA HOUSE (E. K. Kinnehan, manager): The Burglar 10; Si Plunkard 11; Charley's Aunt 14; Limited Mail 21.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Charley's Aunt 3; good business. Powell, the magician, 11.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): A bunch of kids pleased a good house 7. Ariel Sisters' Scatette by Henderson Lecture Club 17. Field's Minstrels 23.—GARR'S OPERA HOUSE (Held and Snider, managers): Dark.—ITEM: A. D. Rodgers, manager of Park Theatre, is in Louisville looking after the interests of his house.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Black Crook 2; June 4; Fair Mail 9; Robert Mantell 12; Lady Windermere's Fan 17.

MONROE.—OPERA HOUSE: Dark week ending 5.

MAINE.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Dan Daly in After the Ball 4; small but highly pleased audience. George H. Bubb Comedy co. opened 7 for a week to a packed house. Very satisfactory performance.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Portland Athletic Club in the opera Hawaii to fair business 4. The sale of seats for the benefit of Bangor Lodge of Elks has been immense. Dan Daly in After the Ball 10. Lillian Kennedy 14-16; in Old Kentucky 17, 18; Charles L. Davis 21; Archie Boyd in A Country Squire 24; Hoss and Hoss 26.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The original comic opera, Hawaii, by the Portland Athletic Club, 6; small but fashionable audience. —MECHANIC HALL (J. A. Gretchell, manager): This hall was opened 7 with Harry Lindley's Comedy co. in repertoire to good business.

BOLTON.—MUSIC HALL (H. T. Frisbie, manager): H. Price Webster's co. to good houses 2-5. George H. Timmon's Fairies' Well on to a poor house 5. The co. disbanded after the performance. They reorganized here the following morning under the management of Mr. Stover, formerly manager of U. T. C. co., and left on the 8 and H. R. R. for New Limerick, where they will play 6.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): Dan Daly in After the Ball pleased a good-sized audience 7. Lillian Kennedy in She Couldn't Marry Three 10; A Daughter of Dixie 12; A Midnight Frolic 12 was warmly welcomed by old friends; in Old Kentucky 14, 15; The Tornado 16, 17; Alvin Joslin 19; Hoss and Hoss 21, 22.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putter, manager): The Trolley System pleased a small house 1.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): House dark 7-12.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): The Trolley System to a fair house 2.

MASSACHUSETTS.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Colon Hollow 4, 5; fair houses. The Tornado 7, 8; fair houses. The piece is splendidly put on with an immense amount of scenery.—ITEM: The shoe stitchers of this city gave a benefit 3 for the benefit of the strikers, and a variety performance was given which netted a large sum. Manager West generously gave the union a receipted bill for the rent, amounting to \$15.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Lincoln J. Carter's scenic production of The Tornado was given to a small but enthusiastic audience 3. The piece has many strong and novel situations. Ullie Akerstrom opened a three nights' engagement 7 in repertoire including her new plays, The Little Marchioness, A Beautiful Slave and Melinda's Woes; large houses first two nights. George W. Monroe in My Aunt Bridget underlined.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A strong co., including Elita Proctor Olin, Charles Burton and Frank Keenan presented Oliver Twist 4, 5 to fair business. James B. Mackie in The Side Show 4, 5; small audience.—COLUMBIA THEATRE (H. C. Davis, manager): The Two Johns Comedy co. did a light business 4, 5. Mora appeared in Dad's Girl, Nixey, Fogg's Ferry, Cross Roads, La Belle Midge, A Pretty Maiden, Gypsy's Fortune, and Rhody, during the week 7-12 to fair business.—RICH'S THEATRE (John P. Wild, manager): The co. for week ending 12 included Myrtle Kingsland, the Andersons, Bert Hill, Collins and Collins, the De Witts, Mackie and Edwards, McLean and Hall, Burns and Hart.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): The World Against Her 4; fair-sized audience. Archie Boyd in The Country Squire 14.

ROCKFORD.—OPERA HOUSE (G. E. Lothrop, manager): The Two Johns co. drew a fair-sized audience 3. Hoss and Hoss 15; After the Ball 19; Katherine Robert 21-23.—PARK THEATRE: Dark.

MILFORD.—MUSIC HALL (H. E. Morgan, manager):

Ullie Akerstrom 3-5; S. R. O. nightly. Agnes Herndon in La Belle Marie 14.

GLOUCESTER.—CITY HALL (J. Howard Proctor, manager): Our Ladies Club Burlesque co. 11; small house.—WEBSTER HALL (W. H. Kelleher, manager): The St. Belmos, Whalley Sisters, Fenton and Magraw, Janetta and Finn, Billy Burke, Eddie Evans, The Sheridans 7-12.—CITY HALL (Metropolitan Dramatic Club, managers): Charley's Aunt 9; S. R. O.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Elita Proctor Olin and a fine cast in Oliver Twist 2; fair audience. J. B. Mackie 7; large gallery; light below; good co.—Y. M. C. HALL: Mme. Lillian Blauvelt and Adele Aus Der Ohe 3; good-sized audience.

SALEM.—MECHANIC'S HALL (Andrews, Moulton and Johnson, managers): George W. Monroe as My Aunt Bridget and Alice Hanson's Band of Pickaninies 9; highly pleased audience. C. L. Davis in Alvin Joslin 17.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Aunt Bridget 8; good performance to good business. Charley's Aunt 25.

MARLBORO.—THEATRE (F. W. Riley, manager): Agnes Wallace Villa in The World Against Her 3; excellent business. The Union Club (local) Minstrels 15, 16.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Dan Daly in After the Ball 2; light receipts. Lincoln J. Carter's co. in The Tornado 4, 5; poor business. William A. Brady's co. in The Cotton King began a three nights' engagement 7 to a good house; fine performance. A Celebrated Case 16 (local).—CITY HALL: Felix Winternitz Concert co. 7; good business.

LYNN.—THEATRE (Dodge and Harrison, managers): The Cotton King turned people away 2-5. May Hennessey, professionally known as May Gerald, assisted by local talent, presented Sweethearts and Uncle John for the benefit of the bazar fund, Church of the Sacred Heart, 8 with pecuniary success. The advance sale of seats for in Old Kentucky, at advanced prices, is very large. Rush City 15; Alvin Joslin 16; The Tornado 19, 20.—MUSIC HALL (C. E. Cook, manager): Lester and Williams' Burlesque co. met with varying success 7-9. The Casino Girls 10-12.—ITEMS: Walter Perkins and Charles Mason severed their connection with The Cotton King co. at the expiration of the Lynn engagement.—A. H. Dexter, representing Mr. Brady, with The Cotton King co., was formerly manager of the Lynn Theatre.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Willie Collier and a very clever co. in A Rack Number 4 did a good business. D-n McCarthy in The Pride of Mayo 10 pleased a good audience. Prince Pro Tem 17; Amateurs in How to Tame A Mother-in-Law 18. Charley's Aunt will play return engagement 22.—WILSON OPERA HOUSE (Thomas Hanley, manager): Leoni and Everett's Ladies' Burlesque co. to crowded houses 1, 2. George Dixon Vaudeville and Specialty co. did a big business and presented some first-class specialties.—TAR BYTES (William Henry, manager): Whitney Specialists did a good business 7-12.—ITEMS: B. T. Magenis has severed his connection with the Columbus Opera House, of which he has been treasurer since its opening, and left for South Carolina, where he goes for his health. Previous to his departure he was tendered a reception by his large circle of friends, who presented him with many beautiful tokens of the high esteem in which they held him.—Michael Mackay, a local athlete, more plucky than prudent, boxed George Dixon three rounds during the latter's stay in this city. Mackay was severely pummeled. Jack Havlin of Boston gave an exhibition with Dixon, taking the place of Prof. Lynch, Dixon's sparring partner, who had an abscess on his ear. The Elite Minstrels of this city give performances at Readboro, Vt., 25 and Shelburn Falls Feb. 9.—Dixon's co. disbanded here as Dixon had to start training for his coming fight.

CHelsea.—ACADEMY OF MUSIC (James B. Field, manager): Dan Daly appeared in After the Ball 3 to a good house. The Tornado 21; Humanity 31.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Keefer and Scheffer, lesser and managers): Ullie Akerstrom in The Sultan's Daughter, small but pleased audience. The Guv'nor 4; good attraction; fair house. Agnes Wallace Villa in The World Against Her 7; excellent attraction; business fair. Archie Boyd in The Country Squire 9; Charley's Aunt (Frohman's) 11; Charles Davis in Alvin Joslin 12.

TAUNTON.—THEATRE (H. L. Peck, manager): Sawtelle Dramatic co. week ending 5 to large business at reduced prices. Charles L. Davis in Alvin Joslin 7; fair house. Dan Sully in After the Ball 21.—ITEM: The Sawtelle Dramatic co. The Black Flag under the name of The Prigal Son, Unknown as Lost Sea, and The Shagranum under the name of Exile of Erin.

ANESBURY.—OPERA HOUSE (Hayden Brothers, managers): Testimony: Benefit to James W. Ryder 7; good business. Oxford Musical Club pleased evening body. Archie Boyd in The Country Squire 11; Ullie Akerstrom 14, 15.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): In Old Kentucky 4; big house. The Amazons 4; fair house.—THE EMPIRE (George D. Monk, manager): True Irish Hearts 7-9; good business.—ITEM: George A. Hart is acting manager at the Opera House during Manager Kendall's illness.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): In Old Kentucky (No. 1 co.) 3; fine performance to a large house. Willie Collier 5 in A Rack Number; light house. Wilber Opera co. opened 7 for a week's engagement; good performances to large business. Rose Coghlan 16; Lillian Russell 18. James B. Mackie in book at Gilmore's Opera House in The Side Show 14.—PARLOR THEATRE (H. B. Tucker, manager): These people appeared at this theatre 7-12: Orville, the Amazons, Clorise Trio, Flora Debois, Byron and Weston, Frank Kennedy, Kitty Smith, and James W. Thompson.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Lost Paradise was finely presented Dec. 29 to a small house. In Old Kentucky drew the biggest house on record 5 and made a corresponding hit.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): George Dixon and his Vaudeville and Specialty co. 4; large and well-pleased audience. Drummer Boy of Shiloh (local talent) 5; good house. George W. Monroe in My Aunt Bridget pleased a large audience 7. Dan McCarthy in The Pride of Mayo 9; True Irish Hearts 10; Joe Ott in The Star Gazer 14; Prince Pro Tem 15.—ITEM: Concluding the performance of George Dixon's Vaudeville and Specialty co. Ernest Marshall, a local colored aspirant, had a boxing bout with the pugilist and received all he wanted in two rounds, although Dixon made no attempt to hurt him.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers): Return engagement of George W. Wilson in The Guv'nor, matinee and night, 5 to light business. Roland Reed 9; Rush City 10; The Tornado 11, 12; The Cotton King 13-19.—MUSIC HALL (Thomas and Watson, managers): The stock co. in The Boy Detective and The Boy Scout pleased fair audiences week of 31.—ITEMS: The Old Homestead Quartette gave a concert 3 to a light house.—It is rumored that an effort will be made to reorganize the Bijou Theatre which was refused a license last year.

WORCESTER.—THEATRE (J. F. Rock, manager): In Old Kentucky 7-9; fair houses.—LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): True Irish Hearts 2, 3; The Ranch King 7-9; good business.—FRONT STREET OPERA HOUSE (George H. Ratcheller, manager): The Casino Girls 2-5; Rose Hill's English Folly co. 7-9; fair houses. The Duff Opera co. were somewhat embarrassed for money while here. Not being able to leave town as soon as expected they had to cancel some of their dates.—ITEMS: It is reported that Dr. Lothrop will sell the Grand Museum, Boston, to W. A. Brady. If the deal takes place Dr. Lothrop will disband his circuit stock co. and devote his time to the Howard Athenaeum, Boston.—G. Irving Pitt, treasurer of Lothrop's Opera House, since its opening in 1890, has withdrawn from the house, and will remove to Reading, Pa., where he will engage in mercantile business. D. M. Aiken, formerly with the Mora co., will take Mr. Pitt's position.

MICHIGAN.

GRAND RAPIDS.—POWERS (W. H. Powers, manager): O. P. Sisson and Josephine Florence in The Colonel attracted but small audiences 4, 5. The performance was fairly good. Priscilla 10, 11; Tim Murphy 18, 19; Roland Reed 21.—GRAND (O. Stair, manager): C. W. Williams and his variety co. drew fair-sized audiences 7-12; Rice and Barton 14.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Clay Clement in The New Dominion Dec. 31; audience large and well pleased. University of Michigan Glee Club 4; pleasing entertainment to a

large house. Humpty Dumpty 7; fair house. John Griffith in Faust 11.

LANSING.—HARRIS' OPERA HOUSE (James J. Baird, manager): Clay Clement 12; Felix Morris 21.—STAR THEATRE (Frank B. Mead, manager): The Golden Gate Specialty co. arrived here 31 in straitened circumstances, having been deserted at Saginaw by their manager, J. F. Cook. The members of the co. complain bitterly of the treatment they received, and through the kindness of Manager Mead they were able to give their performance 31-2, after which they disbanded. Several of the co. are still here while the remainder managed to get to Chicago. Jamison and George's City Minstrels are rehearsing here and will open about 21. The Gay Highwayman 18, 19.

JACKSON.—HARRIS' OPERA HOUSE (W. W. Todd, manager): The Colonel 1, 2; medium business. Professor Norris' Dog Circus 4, 5; fair houses. Clay Clement 11; Charles A. Loder 12.

FLINT.—MUSIC HALL (Hubbard and Rankin, managers): The Girl I Left Behind Me Dec. 31; excellent performance; good house.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): House dark 7-12.

COLDWATER.—TIBBIE'S OPERA HOUSE (J. T. Jackson, manager): The Fast Mail 16; Edgewood Folks 20.

MISSOURI.

CLINTON.—OPERA HOUSE (Piper and Brannum, managers): Jane to excellent business 2 at advanced prices. Ed. Davis 19.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Lincoln J. Carter's Fast Mail 3; medium sized audience. Jane 10; Alabama 18.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Jane to good business 4.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): Lillian Lewis in Cleopatra 3; large and fashionable audience.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Fast Mail 2; medium sized audience; Sol Smith Russell 14.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Scherbert, manager): House dark 7-12.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Annie Abbott 14, 15.

ST. JOSEPH.—TOOTH'S THEATRE (C. U. Phille, manager): Sandow, with the Trocadero Vaudeville, filled the house Dec. 31. In Old Kentucky 1, matinee and evening, to S. R. O. Von Vonson 11.—CRAWFORD THEATRE (J. W. Halton, manager): The Dazzler by a pretty good co. 1; two performances to good houses. Sol Smith Russell, with excellent support, 4; full house. Murray and Mack's Comedians 9.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): House dark. Cleveland's Minstrels 12.

MANNING.—PARK OPERA HOUSE (Watson and Price, managers): Lewis Morrison's Faust to one of the largest houses of the season 2; receipts, \$528. Frohman's The Girl I Left Behind Me underlined.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Richards and Pringle's Minstrels 1; topheavy business. Belle Gilbert in Jane 4; large and appreciative audience.—INSTITUTE HALL (W. C. Benbrook, manager): Ellen Beach Vaw 1; small but fashionable audience. Mabel Paige 14-19.—ITEM: Rev. Jacob J. Jacobson, of this city, has written a play entitled Fin-de-Siecle Aristocracy and will produce it here with amateur talent at the Temple Opera House 7.

GREENVILLE.—HICKER'S OPERA HOUSE (Langford and Hexter, managers): Belle Gilbert in Jane supported by a good co. to a large house 1. The programme announced a double bill, One Touch of Nature to precede Jane, but only the latter was presented. The Ensign delighted a full house 2. Little Edith Wright made a hit. Mabel Paige opens a week's engagement in The Other Girl 5.

CANTON.—OPERA HOUSE (Mont. Priestly, manager): Bates Brothers' Humpty Dumpty 4; large audiences.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Jane 3.

COLUMBUS.—OPERA HOUSE (Joseph S. Craddock, manager): Ovid Musin 20.—ITEM: Plans have been drawn for the new opera house which is to be on the ground floor of Odd Fellows' building.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): Ensign 1, evening and matinee, to large business. The Burglar 4; poor house; large matinee. The co. stranded here. The little star, Lottie Briscoe, has a benefit 7.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Metropolitan Opera co. to light business 1. Jane Combs in Black House 3; poor business. Ida Van Cortland 10-12; John Dillon 15; County Fair 23; Charley's Aunt 29.

ST. CLOUD.—CITY OPERA HOUSE (E. T. Davidson, manager): Carrie Lamont in Trust of Society 5; fair house at advanced prices.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Lambert and Williams' Players 7-12.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoia, manager): Rickett's Troubadours in Colonel Jack 2; good house and very creditable performance. County Fair 15.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Jane Combs presented Romeo and Juliet at matinee and Black House at night 1 to fair business. Von Vonson 8; Span of Life 14; Faust 31.—ITEM: Owen Ferree in advance of Von Vonson was in the city New Year's day.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Ida Van Cortland stock co. in repertoire 1-5; receipts large. Jane Combs in Black House 10; John Dillon 16.

RED WING.—THEATRE (William H. Stoddard, manager): Jane Combs in Romeo and Juliet 4 pleased a fair-sized audience. Beach and Bowers' Minstrels 17.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Carrie Turner in Trust of Society 1-3; fair business. Von Vonson 7; good house. Colonel Robert G. Ingersoll lectures at the Lyceum 13; County Fair 16, 17.

TEMPLE OPERA (John T. Condon, manager): Rickett's Troubadours 20, 21; fair business. Summer Rickards 1, 2; good business. Charley's Aunt opened 8 to a large house.—ITEM: The Duluth Symphony Orchestra of thirty pieces under the direction of Mr. Otto Mohrhar, are giving a series of concerts at the Temple.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Jolly Old Chums Dec. 29; light business. County Fair 31-4; three performances to fair business. Calhoun Opera co. 10, 11.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Jolly Old Chums Dec. 31-2; poor business. Calhoun Opera co. 7-9.

GREAT FALLS.—OPERA HOUSE (W. E. Chamberlain, manager): U. T. C. co. Dec. 31; poor house, and gave a very poor performance; receipts, \$300.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Sandow's Trocadero Vaudeville had a fair audience afternoon of 1 and packed the house at night. Sol Smith Russell made his first appearance here in his new venture, The Hair-at-Law, 3 to a packed house. Mr. Russell as Dr. Pangloss gave an excellent performance, but his many admirers still prefer to see him in the more modern Peaceful Valley, which so well suits his personality. Gustave Frohman's Charity Ball co. had a good house 5 and gave a first-rate performance. Von Vonson 11.—THE NEW FUSKE (P. C. Zehrung, manager): Dark.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Frohman's co. in Charley's Aunt 4; good business. Excellent performance. Richard C. Belmont and John D. Murphy are deserving of special mention. The Dazzler 15; J. K. Emmet 22.—ITEM: The Western Charley's Aunt co. were royally entertained at North Platte, Neb., 3 by Colonel W. F. Cody ("Buffalo Bill"). The co. were met at the depot by Colonel Cody with tally-ho coaches and driven to his palatial home, "Scouts Rest" ranch, where "eat, drink, and be merry" was the order of the day. The co. showed their appreciation of Colonel Cody's efforts in their behalf by presenting him with an elegant silver plate, appropriately engraved, followed by the personnel of the co. In return Mr. Cody made some very pretty gifts to the women members of the co. The occasion was one that will long be pleasantly remembered by the participants.

FALLS CITY.—GERLING OPERA HOUSE (Grant Shurtliff, manager): A German Soldier 2; small house.

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Lecture by P. S. Henderson, D.D., 15, "Fools," John L. Sullivan 17.—ITEM: Manager Shurtliff returned home Dec. 30 after a two weeks' visit to West Virginia and other Eastern States.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Charley's Aunt 7; fair business. Charles Dickson in Lucio 9.—ITEM: Colonel W. F. Cody witnessed the performance of Charley's Aunt.

GRAND ISLAND.—BARTENHAH OPERA HOUSE (S. B. Raybore, manager): Charley's Aunt 3; fair business. Blind Boone Concert co. 9; Milton Nobles 12.

HASTINGS.—OPERA HOUSE (W. Shellak, manager): The Dazzler 16; J. K. Emmet 24.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Lillian Kennedy in She Couldn't Marry Three and A Daughter of Dixie 2-5 to good business.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Rush City 9; good house. The Cotton King 10-12; good business.—GORMAN'S THEATRE (Charles J. Gorman, manager): H. Percy Meldon in Sing Sing and Nobody's Claim 7-12.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Bubb's Comedy co. closed a big week's business at low prices 5. Charles L. Davis in Alvin Joslin 11.

NASHUA.—THEATRE (A. H. Davis, manager): Leoni and Everett's Ladies' Club gave a satisfactory performance to fair receipts 3. Rush City deserved a better house 8. The co. was in many respects a good one. The Tornado 19.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Prince Pro Tem was presented before a large audience 2. The Sawtelle Dramatic co. opened 7 for a week. Their repertoire includes The Silver Ledge, The Upper Hand, East Lynne, Lost at Sea, True as Steel, Prigal Son, Ten Nights in a Bar-Room, and Midnight Call. Fanny Rice 15.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Joe Ott in The Star Gazer gave a delightful performance to a large attendance 5. Comstock's Minstrels 8; very acceptable performance to a fair house. William Barry, supported by an excellent co., presented The Rising Generation 9. The audience was large and very enthusiastic. McFadden's Elspement 15; Shore Acres 16.

ELIZABETH.—DRAKE OPERA HOUSE (William McD. Drake, manager): William Barry in The Rising Generation to good business 7. The Still Alarm 17; James B. Mackie 21; A Texas Steer 24.—LYCEUM THEATRE (A. H. Simonds, manager): Shore Acres 10; Minnie Lester 14-19.—ITEM: A. H. Simonds, the manager of the Lyceum Theatre, has been confined to his home for a few days with the grip. He is able to be around again and attending to business.

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THE FOREIGN STAGE.

OSCAR WILDE'S NEW PLAY.

LONDON, Jan. 3.
Oscar Wilde's new play of modern life, entitled *An Ideal Husband*, was produced at the Haymarket Theatre last Thursday, and proved a great disappointment. Mr. Wilde has not done the artistic work that is to be found in *Lady Windermere's Fan* and *A Woman of No Importance*. His latest piece is mechanical and stagey; the dialogue is forced and strained and the character drawing exceedingly shallow.

AN IDEAL HUSBAND.
The story is not bad in itself. Sir Robert Chiltern in his youth made a large fortune by selling a Cabinet secret to a banker. An adventuress, Mrs. Cheever, has a compromising letter which Chiltern wrote on the occasion, and she demands, as blackmail, that the now Under Secretary for Foreign Affairs shall support a "bogus" Argentine project. He consents, then, urged by his wife, who, of course, is ignorant of his part, he refuses. For a question now is to defeat the adventuress, and this Mr. Wilde accomplishes by a very cheap expedient. It seems that Mrs. Cheever is a thief, and has stolen a diamond bracelet from a lady to whom Lord Goring, a secondary personage, gave it as a present. Mrs. Cheever is careless enough to leave this stolen property lying on the sofa where she has been sitting. Goring finds and recognizes the ornament and threatens to prosecute Mrs. Cheever unless she gives up the letter. She gives up the document and secures immediately afterwards another letter containing the words "I want you, I am coming to you," which Lady Chiltern sends to Goring in her distress at discovering the secret of her husband's life.

On the most trivial evidence Sir Robert conceives a suspicion that his wife is carrying on an intrigue with Goring, and the compromising little trick is tried again. The note is sent to Chiltern by the spiteful Mrs. Cheever in order to separate man and wife, is delivered to the husband, who imagines it to have come from Lady Chiltern to himself. In the end, Goring soothes the uneasy consciences of the couple, and it is arranged that Chiltern shall, as Cabinet minister, enjoy his ill-gotten gains and the respect and admiration of the world.

The hero of the piece is a rogue, and the whole fabric of the play falls with his violation of stage technique. It is very doubtful if the piece has a long run.

SYDNEY GRUNDY'S NEW PLAY.
At the Garrick Theatre last Saturday Sydney Grundy's new play, entitled *The Slaves of the Ring*, was produced with only moderate success. The piece is invertebrate and the story trite.

THE SLAVES OF THE RING.

Helen Egerton is about to be married to Harold Dundas; and Ruth Egerton, her sister, is to be united to the Hon. George Delamere. Ruth, however, is really in love with Harold who, after a prior affection for her has given his heart to her sister. The weddings take place and, in the intervals between the first and second acts, Harold goes out to take part in one of our little wars and is supposed to have been killed. On receiving this news, Ruth has fallen ill of a fever, and we find her in the second act being nursed night and day by Helen. In her ravings, Ruth reveals to her sister the secret of her unextinguished passion for Harold, who it appears, is not dead after all, and is expected home daily. Ruth escapes from her room, and in a wildly delicious condition meets Harold. She believes they are both dead, and that he, like herself, is a being in another world. Under this impression, she lays her head on his breast. Helen enters and reproaches Harold bitterly. In the last act, at a party at Delamere's, he is flirting with Ruth, now entirely recovered, and Helen catches them in the act of embracing. Delamere suspects honest Captain Douglas of having made love to Ruth and strikes him on the cheek. However, the husband soon sees his mistake and apologizes. W. B. S.

NOTES FROM ABROAD.

Benjamin Godard, the French composer, died at Cannes on the 11th inst. at the age of forty-six.

Mr. and Mrs. Beerholm Tree have named their daughter, who was born last month, Felicity.

Madame Albani gave a concert in Berlin on Jan. 8, for the benefit of the British and American Home for Governesses.

Frederic Febvre, sociétaire of the Comédie-Française, will come to this country early in February.

Oscar Wilde's new play *The Ideal Husband*, was produced at the London Haymarket Theatre on Jan. 3. It is said to be inferior to Mr. Wilde's other plays.

The London Olympic has closed its doors as a music hall and will reopen as a theatre on the 26th inst.

The Ibsen play which has proved the most successful in Paris is *The Enemy of the People*.

Edward Terry has reopened Terry's Theatre, London, with a new three-act farce by W. Stokes Craven, called *An Innocent Abroad*.

A copyright performance of the *Opium Eater*, Charles Hamann's new piece, was recently given in England.

The election of Jules Lemaitre to one of the vacant chairs in the French Academy seems to be certain.

Madame Emilie Brontë has ceased to be a member of the Comédie-Française, having resigned after twenty years of service.

Alexandre Dumas has been raised to the dignity of Grand Officer of the Legion of Honor.

Sarah Bernhardt denies that she covets the red ribbon.

The full share of sociétaires at the Comédie Française in the profits of the last twelve months amounts to 18,000 francs. Half of this sum is placed to the artist's credit in the funds of the theatre until she or he retires from the company.

Mlle. Thider, a Parisian actress who died recently, has bequeathed 22,000 to the Paris Conservatoire.

MATTERS OF FACT.

Edward O'Connor, the Irish comedian, will join the Jarbeau Comedy company on Jan. 16 for the Pacific tour with Starlight.

Clarence Handysides had a narrow escape last Thursday during the matinee of *The Diamond Breaker* at the Third Avenue Theatre. In the coal breaker scene, Eliska Wardell stumbled, and relying on her air-riding in time as usual, Mr. Handysides failed to save himself and went head foremost between the iron teeth of the coal crusher. He was badly bruised and his clothes were torn; otherwise, he escaped injury.

The manager of the Grand Opera House at Traverse City, Mich., is Julius Steinberg. He books only good attractions and plays only once a week. Alex. Steinberg is the treasurer. Clay Clement recently appeared in this theatre and expressed his gratification with the house and its management.

N. A. Thompson, manager of Harbury and Flackton's Flying Dutchman, says that Austin Burrill, who was for seven years at Ford's Theatre, Baltimore, and lately at the Empire Theatre, this city, has been engaged to complete the scenery for that production, which it is expected will be ready to open in New York in March.

Fannie Denham Rouse has retired from the cast of *Special Delivery*, and is at liberty to accept engagements. Miss Rouse's ability is too well known to need further comment on our part.

Pearl Andrews, last season with Blue Jeans, is this Winter studying in New York under Mme. and Signor De Seronna.

The Academy of Music at Roanoke, Va., changed hands Jan. 1. J. L. Hooper being appointed the new manager. He will book only first-class attractions in future. Managers holding time or contracts should communicate at once with him.

Shenidan Black, having resigned from the Castle Square Theatre stock company, invites offers from responsible parties. He is an earnest and energetic actor, who should readily find an engagement.

W. J. Rostetter, for years the musical director for Koster and Bial's, is at liberty. Mr. Rostetter has done a good deal of orchestration recently.

Lawrence Hanley has been engaged for the leading part in *On the Mississippi*. He left for Pittsburg, Pa., where he is to join the company, late Saturday night.

Findale, Brown and Company have leased the Grand Opera House, Jacksonville, Ill., taking charge of same Jan. 27.

M. L. Kinsey is disengaged for characters and light comedy. He has a good single specialty, which is sure to please.

Carrie Louis has scored a prodigious hit as the comedienne of Western Waite comedy company. She is

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After January 19, for Single or Joint Engagement.

the recipient of the most flattering comments from the press.

The Louis Aldrich company will close in Brooklyn, Jan. 19. Frank M. Kendrick, the comedian of the company, will accept engagements after that date.

An excellent opportunity to arrange for the English production of American plays is offered through the advertisement of professional, of 34 East Twenty-second Street.

The New Russian Lyceum, New Britain, Conn., has done a splendid business thus far this season. Managers Talbot and Lynch play but two attractions a week. They have the weeks of Jan. 21 and 28 open.

"Theatrical Sketches," by Margaret, a series of sketches and talks with prominent professionals, has just been published in book form by the Merriam Company of 67 Fifth Avenue. It is a 16mo. volume, bound in cloth, gilt top, and illustrated with portraits of prominent actors.

Academy of Music, Toronto, Ont., is offered to rent by the owner, J. Enoch Thompson, 101 Decker Building, New York. The house is comparatively new and seats 1,500.

Victor V. Vass, whistling soloist, is at liberty. He may be addressed at Providence, R. I.

Adelle Farrington is disengaged to sing mezzo-soprano roles in comedy or opera. She may be addressed care this office.

Will S. Rising is organizing a company to give operettas in conjunction with an entertainment of "song illustrated and illuminated," suitable for lodge benefits, church and other entertainments.

Wright Huntington and wife, Florida Kingsley, will be disengaged after Jan. 19, their season with *My Partner* closing on that date. Louis Aldrich says that Mr. Huntington's Ned is superior to any since and fully equal to the original.

Melrose Hall, at One-hundred-and-fiftieth Street and Third Avenue, the only theatre in New York city above the Harlem, is offered to lease by J. Clarence Davies, One-hundred-and-fortieth Street and Third Avenue.

I. W. Norcross, Jr., and Herman Perlet warn managers and all others that the music, lyrics, title and dialogues of their comic opera, *The Dragon's Daughter*, have been copyrighted and infringements will be prosecuted.

Manager John Clark, of the Hoboken Theatre, Hoboken, N. J., has a number of desirable dates open to the right attractions.

Frank J. Golden, general utility, will accept engagements. His address is 3 Concord Street, Charlestown, Boston.

The Eldorado, at Weehawken, N. J., with its amphitheatre and other fixtures, is offered to lease by James H. Symmes and Company, Guttenberg, N. J.

J. E. Williams, who has leased the theatre at New London, Wis., wants an opening attraction for weeks of Feb. 1 or 18.

The Imperial Chemical Company, of 292 Fifth Avenue, gives the profession a special rate on all their hair regenerators, which can be produced in seven different colors.

Henry Cazman, the well-known shadowist, is organizing a high-class vaudeville company for next season at the head of which will be Mlle. Flossie, one of England's first eccentricities, and himself in his imitable performances as a fantasist and shadowist. He is living at the Hotel Arno, New York.

Hattie L. Richmond is at liberty for burlesque or farce comedy. She has a clever dancing specialty and an excellent wardrobe.

LETTERS TO THE EDITOR.

THE SALE OF THE WARREN RELICS.

DORCHESTER, BOSTON, Jan. 7, 1895.

To the Editor of *The Dramatic Mirror*:
SIR.—As *THE MIRROR* commented rather severely on the sale of some relics of the late William Warren in Boston a few weeks ago, will you kindly give your readers all the facts in the case?

The advertisement of the sale was so modest that it was entirely unnoticed by the many collectors of dramatic curios and friends of Mr. Warren here, besides being so worded that one might easily conclude that there was little in the sale relating to the comedian.

One dealer in second-hand prints and books, chanced to see the notice after the sale began, and hurrying to the house secured a large number of the remaining articles. Since then these relics have been resold at good figures, and the eagerness with which collectors have snapped up mementos at prices many times in advance of what the dealer paid shows that there is still a warm spot left in Boston's memory for her renowned actor. Articles which sold at the auction for a song have brought large sums in reselling, and it is undoubtedly true that had the sale been properly advertised even the prices of the second-hand dealer would have been exceeded. There was no collusion between the auctioneer and the dealer, the former's mistake being made apparently through ignorance.

The housekeeper at number 2 Bulfinch Place, where the sale took place, says that over one hundred people, including many actors who had known Mr. Warren, called at the house in the day or two following the sale to learn if possible of the disposition of the relics, so that there is evidently still some "sentiment" for the memory of our comedian, and it is greatly to be regretted that the circumstances of the sale should make it appear otherwise. Yours truly, J. B. CLAPP.

ANOTHER ANSWER TO "SUPERFLUOUS LAGS."

LOUISVILLE, Ky., Jan. 7, 1895.

To the Editor of *The Dramatic Mirror*:
SIR.—Replying to the letter of your Washington correspondent in a recent issue of *THE MIRROR*, may I be permitted to quote a few lines from the much-discussed "Lullaby," relative to contemporary art criticism, but equally applicable to literature or the drama?

"To write in hissing disparage of our more successful fellow craftsman and those who admire him, to ponder to the basest instinct of all; the dirty pleasure we feel (some of us) in seeing mud flung at those we cannot but admire and secretly envy—that is not a clean or pretty trade. It seems, alas! to be an easy one and it gives pleasure to so many. And it pays in lieu of scholarship and taste and talent, humor, sense, wit and wisdom."

One is not necessarily an imbecile because his estimate of certain players differs from that of your correspondent; nor is one, of necessity, a "ulogist" because he finds merit in the work of contemporary actors, whether foreign or American. It is unfortunately true of modern criticism that much that is "splenetic, personal, base" has taken the place of that breadth and fairness of mind that both player and playwright have the right to expect.

In answer to your correspondent's inquiry as to whether I think there is a really great actor on the American stage to-day, I answer that I have no hesitation whatever in pronouncing Joseph Jefferson great, both as an actor and as a man. And if the inquiry extends to actresses as well, I may say that while the subtle art that characterizes the impersonations of Duse and Bernhardt is perhaps less conspicuous in the work of Miss Davenport, few who have witnessed her more recent productions will deny her the possession of the divine spark. As for the actors mentioned in my former communication, Mr. M. Dowell's strong, vigorous impersonation of Marc Antonio and his characterization of the cowardly, treacherous Scarpia—two wholly dissimilar roles, interpreted with equal skill and subtlety as something more than a rough-and-ready melodramatic actor, and Messrs. Haworth, Skinner, Downing, and MacLean have each and all deserved tragedy without suffering materially from the "vengeance of the gods," or—as is more to the purpose—from the critics and have

even won the commendation of a misguided press and public.

Not being a century plant, I cannot claim to have witnessed the triumphs of Forrest, Macready, Mrs. Siddons, and Rachel, and being obliged to take my opinions of "your Burtons, your Gilberts, and your Flakes" second hand, I am not prepared to compare them with the boundless superiority to our Mr. Jefferson, Mr. Goodwin, and John Drew. But having seen many times, and in a variety of roles, Booth, Barrett, McCullough, Salvini, Modjeska, Mary Anderson, Jefferson, Willard, in fact, almost all the leading exponents of the drama who have appeared in recent time, and being a student of all literature pertaining to the stage, permit me to say that I feel quite competent to pass judgment upon its representatives.

In conclusion, I trust you will pardon me if I remind you a correspondent that to set down as "fools" and "miserable imbeciles" all those who chance to hold views other than his on a given subject is neither courteous, convincing, nor logical.

Very sincerely yours,
LESLIE GORDON GILNER.

A CARD FROM THE BURGULAR COMPANY.

FLEMINGSBURG, Ky., Jan. 7, 1895.

To the Editor of *The Dramatic Mirror*:
SIR.—We, the members of The Burgular Company, headed by Eugene Moore and Anna Boyle-Moore, and of which A. Q. Scammon is the proprietor and manager, wish to correct the erroneous impression that our company has disbanded.

We understand that Mr. Scammon rented his play to a company going South about the middle of October and that that organization, which is not in any way connected with ours nor under Mr. Scammon's management at all, closed some days before Christmas.

We have been playing continuously since Aug. 20, our salaries have been paid in full regularly, and on several occasions some days before they were due, and we are booked up to July 4, which date we hope to reach under our most able, upright, and even generous manager's guidance.

In appreciation of our manager's honorable and businesslike methods, we have sent Mr. Scammon a New Year's gift as a slight token of our esteem; and have given and received presents at Christmas and from W. E. Scammon, our business manager, and Mr. and Mrs. Moore, who never lose an opportunity to do something for the welfare and comfort of the company. For instance (one of many) though we signed a contract before leaving New York to the effect that we were to receive half-salary only for the week preceding Christmas, yet through the kindness of Mr. Moore and Mr. Scammon, salaries were paid in full for that week as at all other times.

We understand from the management that up to the present date there has only been one losing week.

We write this in the hope that you will publish it in your next issue for common justice to our management (than under which we can truly say we have never been so comfortable), for the reports above alluded to might injure our business.

We are, dear sir, yours very truly,
WALTON TOWNSEND, LITTLE GORTCH CARLSLE,
MARGARET PIERCE, EDWARD CRAVEN,
THOMAS A. RUSSELL, BEATRICE INGRAM,
MARY CARLSLE.

A. GORDON RICHMOND, Stage Manager.

SAID, BUT TRUE.

PANTRY, R. I., Jan. 8, 1895.

To the Editor of *The Dramatic Mirror*:
SIR.—The local theatre, one of a number under the control of a well-known manager, has a curtain on which is painted a copy of a picture representing Shakespeare reading one of his plays before Queen Elizabeth. The writer is not familiar with the original, but the copy shows the Queen, surrounded by a few of the nobles and some of the ladies, of her court at the left, the poet-author in the middle foreground, and at the right right some of the attendants and dependents of the royal establishment.

The picture is a fairly good one, as such things go, and can be sufficiently well understood by almost any one at a glance. The writer, however, was favored (?) last evening, in the intervals of the play, with an interpretation and explanation that was, to him at least, at once novel, entertaining, and possibly instructive. Though on this latter head there is room for reasonable doubt, I understand he would like to share his enjoyment of the explanation with others.

Sitting in the orchestra were two ladies, well dressed, and, in their own opinion, certainly well informed, one of whom volunteered to enlighten the other, who seemed of an inquiring turn of mind, as to the signification of the painting.

"That man in the middle there, with a short, red coat on, is Shakespeare. I don't know just what he is doing, but he looks as if he was arguing about something."

"May be he is a lawyer. That is Queen Elizabeth, that big lady with the wide collar and the pretty dress, and that other woman, the one sitting down on the ground, is her sister—Mary I think they call her—Mary the Queen of the Scots, Elizabeth you know, was a Queen of England once."

"No," said the other two, "that don't sound just like the Queen's name, does it? Seems as if I had heard a different name."

"Oh, she ain't queen now, you know; it is several years since she reigned. Mary, her sister, is dead, because I saw a painting once, in Boston, of her trial and sentence. I don't remember just what it was she done, but anyhow they found her guilty, and she was punished. She's dead anyway, but I ain't sure whether Elizabeth is dead or not. She ain't queen now, though. I think the Princess of Wales is the queen now. I'll look it up when I get home, and see."

"Who is the large, dark man standing just back of the Queen?" timidly inquired the seeker after truth.

"Him? What the big man with all the whiskers on his face? I don't know sure, but I expect that is the Queen's husband. You know they do have husbands sometimes even if they are queens. I don't see any crown on his head though. Seems as if he would have one on, if he was the King. I don't know, I'm sure, I'll have to look it up."

"Why don't Mary sit up beside her sister, instead of down there on the ground?"

"Oh, this is in England you know, and they don't sit on other thrones unless they are in their own country, you know. Mary is only queen when she goes to Scotland. In England she is only the Queen's sister. Still I should think Elizabeth might be foolish enough to ask her sister to sit up beside her. Seems as if it wouldn't hurt her a bit."

"What's that peacock doing down there?"

"Well, I suppose that belongs to the Queen. They must always have pets of some kind. Maybe that is hers. I don't know, I'm sure. I should think a cat or a dog would be a great deal nicer. But, perhaps, peacocks cost a good deal then. I don't know, I'm sure."

About this time the curtain was raised, and the performance began. The rest of the evening was occupied by the well-informed lady in explaining to her companion anywhere from one to three scenes in advance of the play, what was going to happen; what the several actors would probably do or say; and how the plot would finally be worked out. As this was quite as incorrect as the description of the picture, the evening's enjoyment was in one way somewhat marred, although I must be confessed that there was introduced a certain amount of fun, which went far to atone for the misinformation.

It would almost seem as if, in this year 1895, such gross mistakes of historical truth was not only inexcusable, but impossible; but the foregoing was actually heard uncorrected, just as nearly as one can reproduce the words of another not actually put on paper at the instant they were spoken.

It's very funny; it's rather sad; but it's all true! Yours truly, FRED.

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That is a sample passage from the letter, and it is a really effeminate one in comparison with others. We should think that Mr. James would take steps to save himself from his friends, and in the (very unlikely) case of a second edition make what he calls in the same letter "a swift kick" to have the episode eliminated. This book is very neatly gotten up by The Merriam Company of this city and is printed in most readable and restful type.—*New York Mail and Express*.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1894]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK, JANUARY 19, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—WILSON BARRETT, 8 P. M.
BROADWAY THEATRE.—MRS. SARA GENE, 8 P. M.
DALY'S.—HEART OF RUDE, 8 P. M.
EMPIRE.—THE MANAGER, 8 P. M.
FOURTEENTH STREET.—THE BROWNIES, 8 P. M.
GRAND OPERA HOUSE.—SUPPER, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8 P. M.
HERALD SQUARE.—ROD ROY, 8 P. M.
HARRISMAN'S.—NOTORIOUS, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8 P. M.
NIBLO'S.—IVY LEAF, 8 P. M.
PALMER'S.—THE FATAL CARD, 8 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—A TEXAN STORY.
COLUMBIA.—ROLAND REED.
COL. SINN'S PARK THEATRE.—OTIS SKINNER.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

CANKERED MUSIC CRITICS.

THERE is a good deal of sham about metropolitan music criticism. Prejudice, pride, envy, narrowness and stupidity are frequently revealed by the little knot of men that are supposed to reflect the musical knowledge and taste of this great and glorious city of ours.

Is it to be wondered at that the music lovers of the community have lost faith in the oracles of the art that hold forth in the daily press, exposing their yellow prejudices, their pomposity and their dogberryism to the contempt of musicians and to the laughter of persons devoted to the cause of musical art?

One of the latest examples of the inefficiency of our so-called music critics is supplied by their studied silence respecting the presence in this city and the public appearance last week of GENNARO VOLPE, one of the worthiest and most gifted artists that has visited America. Signor VOLPE came modestly, and with the dignity of a musician of the first rank he dispensed with the customary hornblowing prelude.

It is too evident that that omission prevented the music critics from grasping the situation. To demonstrate to them the importance of an artist's work the methods used by the Chinese army are necessary; gongs, drums and giant firecrackers alone can rouse their moribund appreciation to a semblance of activity. Mere genius or plain artistic merit escapes their understanding otherwise.

Fortunately, in Signor VOLPE's case, as in many other cases we have in mind, the coma of the cankered and cantankerous music critics of New York cannot communicate itself to the public, whose enthusiasm and whose generous recognition of genius are expressed independently.

THE UPTOWN MOVEMENT.

THE uptown theatre movement is illustrated strikingly in the purchase by Mr. HAMMERSTEIN of a large plot of ground on Long Acre Square on which he will erect a building to be devoted comic opera, vaudeville and orchestral music.

Not longer than five years ago the site chosen by Mr. HAMMERSTEIN would have been regarded as utterly unsuitable for a house of amusement; but within that period the tendency has been steadily to establish new theatres nearer to the city's centre of population, which lies in the neighborhood of Fifty-ninth Street. THE MIRROR does not doubt that before five more years elapse the projectors of new theatres will set their eyes upon available properties in the vicinity of the lower end of Central Park.

Between Fifty-ninth and One-hundred-and-tenth Streets, on the West side, there is a large and wealthy residential population which is without a conveniently situated theatre of its own. It is estimated that within those boundaries there dwell permanently a quarter of a million of people, the most of whom are blessed with an abundance of this world's goods. It is not likely that such a promising territory for the atrial investment will long escape the attention of capitalists and managers.

THE PUBLIC RESPONSIBLE.

Managers and actors are blamed frequently for the public's sins. While the doctrine of vicarious atonement doubtless commends itself to many minds it is scarcely applicable to the dramatic situation.

In this connection we note with pleasure the outspoken remarks of our esteemed contemporary, the *Spirit of the Times*, which adverts to the present prevalence of plays that appeal to prurient curiosity, and then states the case for the profession in these clear and vigorous words:

We do not agree with those of our contemporaries who blame the managers and actors for this state of affairs. Managers and actors are not to blame for it. Their business is to please the public. "We study to please," the motto on the proscenium of Barrow's old theatre—which he shrewdly called a lecture-room—is the only possible policy of dealers in amusements. The public are to blame if they are pleased with plays that are bad for them, bad for their children, bad for the theatrical profession, bad in art, and bad in every other way. The surest, easiest, and quickest mode of killing an unworthy play is to stay away from the theatre where it is acted. There is nothing in the world, except a prurient curiosity, to compel people to go and see a play whose morality or immorality they do not like. No protests from the press, no denunciations from the pulpit, are a millionth part so effective as simply staying away from the theatre. As soon as a manager finds that a play does not draw, he will take it off. He can have no possible motive for presenting bad plays at a dead loss. On the contrary, he would be very glad to get rid of them and cease paying their heavy royalties if he found that they did not please the public.

Our contemporary is quite right. The public controls the character of its amusements, and its amusements reveal the character of the public.

The worthiest policy that a manager can pursue in the circumstances is to provide the public with the best quality of entertainment that it will consent to patronize. There is a wide difference between the best and the worst attributes of contemporary taste, and there is no good reason why any manager should appeal to the latter.

ELBRIDGE T. GERRY, true to his blue-law instincts, has procured the introduction in the Legislature of a bill to provide for the flogging of persons who according to his judgment may abuse their children. There is no more doubt that there are persons who richly deserve flogging than there is that GERRY has in the past exceeded any authority that ought to be delegated to any person or society as to children. But the day for such laws seems to have passed, as the day for GERRYISM in its more obnoxious features is bound to pass.

A LOCAL newspaper announced last week that a woman connected with a recent ambitious blackmailing scheme was about to appear in a music hall in a burlesque, and intimated that she had abilities as a singer and an actress that would enable her to make her way in the theatre. Perhaps she also has abilities that would enable her to make her way in any other honest field. Refutation, contrition and industry may with talent accomplish wonders anywhere.

It may be well at this time of the year to remind managers of the necessity of properly heating the auditoriums of their theatres. There is nothing more conducive to pneumonia than a draughty auditorium.

FOOTLIGHT FUN.

A VILLAIN UNMASKED.

Mr. Snyder, a very inferior actor, ordered a breakfast at a restaurant where he had never been before. The first egg he tackled was bad. He ordered some more. They also were bad.

"That settles it," said Snyder; "I am recognized."—*Texas Siftings*.

WHY SHE DID NOT PLAY.

FAMOUS VIOLINIST (after his great solo)—"Do you play any instruments, Fraulein?"
Miss Evans—"No; my mother always said that her children should not be a nuisance to any one if she could help it."—*Life*.

A PERTINENT QUESTION.

"I see the celebrated singer, Miss Manywed, has become reconciled to her husband."
"Indeed! Which one?"—*Washington Star*.

PERSONALS.



BARROW.—Many of our readers will recognize the portrait heading this paragraph as that of Elwyn A. Barrow, the scholarly dramatic critic of the *Chicago Inter-Ocean*. Mr. Barrow is a powerful and influential writer. His standards are high, his knowledge is broad and his integrity is unassailable. His sympathies are acute and his loyalty to the intellectual side of the drama is of great benefit to stage art. Mr. Barrow has won distinction in other directions than that of dramatic criticism. As a poet, an essayist and a dramatist he has won enviable success.

TYREE.—Bessie Tyree's exposition of the latest stage edition of the new woman in *The Case of Rebellious Susan* is one of the most delightful features of that capital performance. The character of Mrs. Pybus as interpreted by Miss Tyree is an object lesson in the dangers of some of the modern tendencies of woman's emancipatory leanings.

NEVILLE.—Beerbohm Tree's leading man in America will be Henry Neville, who played in *The Soudan* in this country three years ago. He is an excellent actor.

FISKE.—A recent number of Boston *Ideas* contained a capital portrait of Stephen Fiske, dramatic critic and *littérateur*.

FORREST.—The On the Mississippi did not play last week, and Gail Forrest came to New York from Chicago for a brief holiday, reopening with the company last night in Pittsburgh.

CRAIGEN.—Maida Craigen has left New Rochelle and taken up her residence in New York for the rest of the winter.

PAUL.—Howard Paul will read a paper on Friday next before the members of the Hobby Club on "The Wits of London." As Mr. Paul has been from boyhood a member of the Savage Club, and as he knew intimately H. J. Byron, W. S. Gilbert, G. A. Sala, Tom Robertson, Artemus Ward, H. S. Leigh, David Anderson, James Albery—all of whom were the acknowledged wits of the club—his essay ought to be not only amusing but interesting.

CORRIGAN.—Emmett Corrigan has been confined to the house with a bad attack of the grip.

TANNEHILL.—E. D. Tannehill has been ordered by his physicians to go to Asheville, N. C., for the winter as he is suffering from lung disease. He left for his winter quarters on the 9th inst.

HARRISON.—Maud Harrison, who was called upon at a few days' notice to play the part of Kate Kennion in *The Girl I Left Behind Me*, has met with a genuine success both in Pittsburgh the week before last and in Cincinnati this week. The local papers are full of praise for her delightful art, her charming personality and her exquisite gowns. Miss Harrison is a great favorite everywhere, and she is a distinct acquisition to the company.

KOSTER.—John Koster is still confined to his house by an attack of the grip, and he is not expected at his office for another week.

EMERY.—One of the best London actresses, Winifred Emery, who has been so successful in the various parts she originated at the Comedy Theatre under J. Comyns Carr's management, is soon to visit America. Her husband, Cyril Maude, one of the cleverest character actors on the English-speaking stage, is to accompany her. They will be, it seems, under the management of A. M. Palmer.

FIELD.—Emma Field took Minnie Seligman's place on the road in the Castle Square Theatre stock company's production of *Captain Paul*, making a distinct success.

THORPE.—W. A. Brady has released Brenton Thorpe, who has been playing Lieutenant "Baby" Bembrose in *Humanity*, in order that he may rejoin Rose Coghill's company on the 21st inst.

DONAGHEY.—James A. Donaghey has joined A Gaiety Girl company. On New Year's Day Mr. Donaghey sang an "Ave Maria" in the Cathedral at Albany, and was presented to the Bishop afterward.

MACDOWELL.—Melbourne MacDowell's virile and graphic acting as *Almerio* in *Gismonda* has greatly enhanced his reputation. His performance is applauded only less than Fanny Davenport's *Duchess of Athens*.

LING.—Richie Ling has been engaged as leading tenor of the Lillian Russell Opera company. He will begin rehearsals shortly and will open with the organization on Feb. 18 in Chicago.

FITZ-ALLAN.—Adelaide Fitz-Allan requests THE MIRROR to say that she is not concerned in the attachment suits that marked the closing of The Great Brooklyn Handicap.

CLARENDON.—Little Dot Clarendon is a great favorite with Richard Mansfield, in whose company she is playing this season. He loaded her with handsome holiday presents, including a watch and a doll with a very elaborate wardrobe.

ATWELL.—Grace Atwell, Joseph Haworth's leading woman, received warm praise for her acting as *Ophelia* in *Providence*. She will have scope to display her exceptional talents in other characters of the first rank while with this company.

FEVRE.—Frederic Fevre, sociétaire and vice-doyen of the Comédie Française, will visit this country early in February. M. Fevre retired from the Française two years ago. His trip to this country is entirely private, though it is possible that the distinguished actor may be seen on the stage.

BROWN.—Colonel T. Allston Brown, who has

just completed his "History of the New York Stage," has begun work on a "History of the Philadelphia Theatres." This latter history was first begun in the *Clipper* as far back as 1876, and the Colonel will rewrite it and bring it up to date.

GREENWALL.—On the occasion of the opening of the new Grand Opera House, at Galveston, Texas, on Jan. 3, Henry Greenwall was deluged with congratulatory telegrams from managers all over the country.

TREE.—Beerbohm Tree's trip to America has been delayed a few days, and he will not arrive here until next week.

MINER.—Henry C. Miner has been dangerously ill of the grip. His life last Thursday night was despaired of and the following morning a rumor was circulated that he was dead. The danger, however, is now over.

AMBERG.—Gustav Amberg has arranged with F. J. Harris and A. H. Chamberlyn for a continental tour of Morocco Round, to begin at Hamburg on February 2.

DIETZ.—Frank Dietz has retired from the business management of Khéa, and has returned to New York.

LUCETTE.—Madeline Lucette visited her husband, J. H. Ryley, in Boston, last week.

ROBERTSON.—The report that Forbes Robertson, the English actor, will be Madame Modjeska's leading man next season, is inaccurate. Mr. Robertson is going into management on his own account next year.

MARKHAM.—The case of Pauline Markham, who was found to be destitute in Brooklyn last week, will be taken charge of by the Actors' Fund.

THOMAS.—Walter Thomas, who is playing an engagement with the Two Colonels, has received excellent press notices for his work.

WALL.—Horace Wall has given up the lease of the Mount Vernon Theatre, having found it impracticable to conduct it as a first class house. The place, he finds, is too near New York, and the 1,200 commuters who live there prefer the variety and accommodation which the big city affords.

LETTERS TO THE EDITOR.

MR. LINSMORE HAS GLORIANA.

New York, Jan. 11, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—I notice in a recent issue of your esteemed publication an item to the effect that one George F. Hasbrouck has disposed of his interest in Gloriana.

This paragraph is erroneous, Hasbrouck being merely my advance representative. I having obtained the sole American rights of production of this play from Frank W. Sanger, and subsequently I disposed of my interest to M. E. Rice.

Trusting that I have not encroached on your valuable space, I remain,
Yours sincerely,
E. F. LINSMORE.

MR. SWAN WANTS HIS PLAY.

WHEELING, W. Va., Jan. 6, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—T. W. Mullaly has two plays of mine in his possession and refuses to give them up. One is *Under the Sea*, a melodrama; the other, a farce comedy which I wrote and he named *The Invasion*. He was to collaborate with me on the latter, but not one line of suggestion did he write beyond telling me he wanted a rich Englishman blowing his money for the central figure.

I have tried repeatedly to regain my plays but Mullaly refuses to return them, and ignores my letters. He deserves exposure. He was formerly manager of *A Summer Bazaar*. I will be obliged to anyone who can locate him. Yours truly,
MARK E. SWAN.

THESE BURGLARS ARE HAPPY.

CINCINNATI, Jan. 6, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—Be so good as to correct the report that The Burglar company, of which A. J. Scammon is proprietor and manager, and in which I have been starred by him for four seasons including this, has disbanded.

There was a certain portion of the country (the extreme South) which Mr. Scammon did not wish to use this season and for that section only he leased the play on royalty to C. Win Perkins. I am informed that that company in which we have no part at all—has closed. I know even so much solely from rumor.

We, I am extremely glad to be able to say, have been "out" twenty weeks and have been successful beyond our most hopeful anticipations. Salaries have been paid again and again before they were due; we have exchanged any number of gifts and good wishes during this holiday time; there is perfect harmony of feeling between each individual member of our company, and we have much, very much, to congratulate ourselves upon. Our present season is already booked up to July 4.

With very best wishes I am, most sincerely yours,
EUGENE MCGEE.

SUPPORTS DAN WILLIAMS' STATEMENTS.

New York, Jan. 11, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—As one of the unfortunate "floating" members and one of the leading ones whom A. J. Scammon refers to taking out of town, I can assure you that D. Williams' statement in your last issue concerning Mr. Kenna's Flirtation company's disaster is correct, and when Mr. Scammon says he did not touch a dollar of the receipts I would like to know who touched the certainty of \$2500 on Thanksgiving in Chester and the certainty of \$2500 in Elizabeth, N. J., on Dec. 27. I am sure the "floating" members of the company saw none of it, consequently, as Mr. Williams says, "the star" of the company must have got it all.

I saw Mr. Scammon personally in Chester to get some money, but got none, and in our opening town, Hazleton, Pa., he asserted to me that my salary would be "all right." But the horse is running yet.

With these few remarks concerning the conflagration and assuring you that Dan Williams is a gentleman and an artist, I remain, respectfully yours,
OTTO HANON,
Musical Director.

A PROTEST.

322 PENN STREET.

Reading, Pa., Jan. 10, 1895.

To the Editor of *The Dramatic Mirror*:
Sir.—I wish to add a word of protest to that of Mr. Sands, published in last week's *Mirror*, concerning the ravings of one who signs himself "Superfluous Lags."

I agree with Mr. Sands in saying that this person must be an Englishman; but I would also add an Englishman of an extraordinarily vicious breed.

I confess I should feel much gratified to know the name of the individual who hides behind this strange sobriquet and who decries American Art; but possibly if the name were whispered to us we should be confronted by a great English critic, and he would into silence.

And yet a critic of any class or quality would hardly write in such a ridiculous strain. "I laughed most comically at Mansfield's performance of Don Juan, and to make amends I wept when I saw him butcher Shylock and cruelly torture Richard III." So speaks your all-wise correspondent.

But Mr. Mansfield's reputation will hardly suffer through the disparaging whimperings of a few such persons.

His fine art will continue to be recognized and appreciated wherever he appears, and he will no doubt continue to climb the ladder of success until he reaches the utmost round.

Can "Superfluous Lags" or any other name the actor living capable of more complete and astounding versatility than Mr. Mansfield? And who has done one-half so much as he to elevate the tastes of the theatre-going public?

His ambition is great, his energy untiring, and his success will be mighty. Yours respectfully,
WILLIAM W. KATK.

THE USHER.



Miss Davenport's production of *Gismonda* is so splendid that one continues to marvel after a second or third visit to the Fifth Avenue. It is generally and willingly conceded to be matchless in respect to scenery and costumes, and the star's performance is commended without stint.

But several opportunities suggest themselves for improvement even now in the text of the play. I do not know who is responsible for the English translation used by Miss Davenport, but it strikes me as crude and inadequate.

In the first act Almerio is referred to as an "expert in the cure of diseased falcans." Surely, Sardon was never guilty of that!

In the second act Zaccaria says of *Gismonda*'s vow: "Twas a ridiculous bargain"; later he asks the Duchess, "Do you care to be bored by the story?"

During the same act our old, old friend, "I see it all now!" appears, and when the Duchess inquires if Almerio is dead she receives the answer, "He's very much alive."

In the third act one of the characters, referring to Almerio asleep in his hut, remarks, "He's lying down."

These are but a few examples of the lack of taste and sympathy shown in the translation. I call attention to them simply in justice to Sardon and the intelligent playgoer, both of whom are entitled to better treatment in this respect.

A revision of the dialogue or a more faithful adherence to the letter and the spirit of the French dramatist would make *Gismonda*, as presented to the American public, well-nigh faultless.

It was not so long ago that the Paris journals printed Augustin Daly's obituary and now my bright contemporary, the London *Referee*, has dug a premature grave for Francis Wilson.

Mr. Wilson, who is playing successful engagements on the road, will be interested to read the following paragraph which I find in the *Referee*, bearing the date of Dec. 20:

I learn to-night that Francis Wilson, a transatlantic comedian, who has generally been referred to on this side as "the Arthur Roberts of America," died suddenly on Friday. He was a comedian full of quaint conceits, and had long looked forward to trying his artistic luck in London. The comic opera (*The Devil's Auction*) in which Mr. Wilson had lately been scoring well, I learn, he tried anon under the business arrangement of Charles J. Abud in a London theatre.

My contemporary's grim advance notice notwithstanding, Mr. Wilson will yet try his fortunes professionally in London, after which, it is barely possible, that Arthur Roberts will be known as "the Francis Wilson of England."

Alice E. Ives is agitating the subject of a new society, which she purposes to call the Society for the Suppression of the Big Theatre Hat.

If Miss Ives succeeds in starting it I know that funds will not be lacking to aid her in prosecuting the good work. Lives there a man on Manhattan Island that would not go to the bottom of his pocket in the interests of such a holy cause?

Dame Fashion has been kinder to men in the theatres this winter than hitherto, for the swell evening bonnets seem to be made of little or nothing, with an apology of a bit of lace or velvet atop to ward off visions of pneumonia and la grippe.

Unfortunately, the wearing of small bonnets is not universal, and there still remains a sufficient representation of the fearful and wonderful head-gear in which women delight to block the view of their fellow spectators, to make playgoing a bore and play-seeing a delusion to many.

This is a case that suggests the words of that inspired sage who said one might as well be out of the world as out of the fashion.

The victory won by Judge Dittenhofer for his client, Wemyss Henderson, in the suit to recover the duty exacted by the customs collector for the *Ali Baba* costumes, and properties is interesting to managers no doubt, but it is even more important to American scene-painters, property makers and costumers.

The foreign star or manager who brings his equipment into this country is obliged to give a bond that he will take it away again within a certain specified period, but under the precedent established in the Henderson case it will now be possible for American producers to buy all their material in Europe through a partner or representative at a less cost than it can be obtained here and to fetch it into the United States as "tools of trade" without paying duty.

While I could never see any valid objection to foreign stars bringing their stage trappings with them, it seems to me that the freedom now given to American managers to purchase all their stuff abroad is likely to work a serious injustice to our own theatrical craftsmen, who are not in a position to compete under existing conditions with the prices asked by their brethren in London and Paris.

An eloquent and brilliant plea for the melo-drama was made by Nym Crinkle in Sunday's *World*. The article was in this writer's best vein, and it had the ring of conviction.

While many will not agree with the feuilletonist that the public is coming back to a fondness for the drama of events by the easy stage of melodrama, it is none the less true that signs are plentiful of the decadence of the sickly taste for the play of heartless epigram, of marital wrong, of corrupt society, of hair-splitting analysis.

As Crinkle says the drama that the prig calls "blood and thunder" is not unwelcome at this time, for blood signifies vitality and thunder signifies vibration.

In spite of Crinkle's faith I cannot believe that we are on the threshold of a romantic renaissance. The "new school" playwrights may not have come to stay, but with all their absurdities, with all their misguided tendencies, they have taught us the value of Truth and of Nature in the manifestations of dramatic art, and that revelation will abide upon our stage long after they and

their deadly dull photographs of perverted humanity have sunk beneath the waters of oblivion.

MISS CRAIGEN AND THE 12TH NIGHT CLUB.

The following statement has been received by THE MIRROR from Maida Craigen, the estimable actress who was said by an evening paper the other day to have been treated discourteously by the Twelfth Night Club on the occasion of the Twelfth Night celebration at the Berkeley Lyceum on Jan. 6.

"In justice to the Twelfth Night Club and myself as one of its members, I write to THE DRAMATIC MIRROR, whose reputation as an honorable and dignified journal is unquestioned, and ask you to state most emphatically that it would be impossible for the Twelfth Night Club to have treated one of its members with the scant courtesy attributed to it by one of our daily papers.

"The article headed 'Maida Craigen's Unpleasant Experience With the Twelfth Night Club' is untrue even at the outset, for I had a most thoroughly enjoyable evening, and my particular guests of the occasion were delighted with the Club, which they could hardly have been had they seen their hostess neglected.

"Mrs. Kendal—than whom no one can be more indignant—was as always most cordial. She had already, with her compliments, sent me seats for The Second Mrs. Tanqueray, and on Thursday afternoon, when I saw her in her box at Wilson Barrett's professional matinee, she spoke very warmly of the outrage of intimating that she did not want me to be at the reception, and said that she hoped the Club would give me a tea and let her be the first to receive me.

"My relations with the Twelfth Night Club—as a club—are entirely pleasant, and I do not believe that I am or have been 'a thorn in its side.' I have always had its interests at heart, and did I feel myself out of harmony with its unwritten laws in any way, I should not wait to be asked, but should voluntarily send in my own resignation.

"I have been of little use to the Club these last two years, owing to my constant travelling with Mr. Keene, and then with my own company—but at no time have I forgotten my loyalty or my duty towards it, and my pride as a woman and as an actress are quite equal to my dignity as a member of the Twelfth Night Club."

A HARD WON VICTORY.

Wemyss Henderson arrived in the City of New York from London on the steamer *New York* in December, 1892, bringing with him a large quantity of costumes to be used in the production of *Ali Baba*, or *Morgiana* and the Forty Thieves at the Chicago Opera House. On their arrival they were held for the payment of duties which were assessed at very nearly \$6,000.

Judge Dittenhofer protested against the payment and appealed to the Board of General Appraisers. He insisted that under the *Agnes Huntington* case, in which he was attorney for Miss Huntington, it was decided, according to his contention, that theatrical costumes are tools of trade within the meaning of the law exempting them from duty. The Board of General Appraisers affirmed the decision of the collector, distinguishing the Henderson case from the Huntington case, in that the costumes were to be used by a partnership of which his brother David was a member and that therefore they came within the restriction of the law declaring that if tools of trade are brought in for "another person," the exemption from duty shall not apply. From that decision an appeal was taken to the United States Circuit Court, Judge Wheeler presiding. He affirmed the decision below. Again an appeal was taken to the Court of Appeals for this Circuit. Judge Dittenhofer argued the appeal, enforcing his views that a partner of a person bringing over tools of trade was not such another person as was intended by the statute; that in law a partnership is an entity and not a different party.

The Court of Appeals on Thursday last handed down a decision reversing the Collector, the Board of Appraisers, and the Circuit Judge, and sustained Judge Dittenhofer's views. The result is that nearly \$6,000 will be refunded to Mr. Henderson.

MARIE D. SHOTWELL.

Our front page this week presents a portrait of Marie D. Shotwell as Queen Caroline in Madame Sans Gêne, a play which made its metropolitan appearance at the Broadway Theatre last evening. The role is not a sympathetic one, but the actress has met with flattering approval for her acting of it from the critics in the other cities where Sardon's piece has been seen this season.

Miss Shotwell is young and remarkably pretty. She attended the Mount St. Vincent Convent, and she was graduated from Dr. Gardner's School, Fifth Avenue, in 1892.

Her theatrical debut was made in the month of September of the following year, when she entered Augustin Daly's stock company, playing small parts. She was next engaged by James O'Neill, and she acted the leading parts successfully in his repertoire. One or two short engagements filled the interval until Miss Shotwell secured her present position in Mr. Pitou's company.

BALLET GIRLS WIN THEIR SUIT.

Ida Francis Cammeron and Lillian Wallen, two corymbes, sued George J. Kraus, recently for eight months salary at the rate of \$12 a week.

They were engaged at the Imperial Music Hall in 1892 and the understanding was that they were to perform during the entire season, but they were discharged after the dress rehearsal. Mr. Kraus' manager claimed at the time that the women had been discharged for cause.

The case came up before Judge Freedman in the Superior Court last Friday and the judge directed the jury to find a verdict for two weeks' salary in each case. As the judgments are less than \$50, the expenses of the suits fall upon the women.

THE DRAMATISTS' LIST.

The list of plays being compiled by the American Dramatists' Club, according to the plan announced in THE MIRROR last week, is rapidly taking form. Many authors of plays, however, labor under a misapprehension as to the scope of the list. It is not to include plays not yet produced, and it is therefore a waste of time to forward the titles of such plays. The Club management wish only the names of plays that have been produced, and will be pleased to receive all such at once.

FOUR RETIRED FROM THE CAST.

Dave Warfield, Jennie Yeamans, Mrs. George Knight, and Mimi Landis have all retired from the cast of The Twentieth Century Girl, which is now in rehearsal. It is reported that the insignificance of each of the parts was the cause.

SAID TO THE MIRROR.

JOHN W. DUNNE: "I have been ill the past four weeks, but my new star, Gladys Wallis, has made a great impression everywhere and that augurs well for her success in the future."

SIDNEY R. ELLIS: "Darkest Russia is playing at the Bijou Theatre, Brooklyn. We shall remain East for the rest of the season. Early in May I shall make a new production. I cannot announce what it is yet, but time is being held for it in New York for a run next season."

EDWARD E. KIDDER: "William Collier has made such a hit in the comedy character of Shiftless Ike in my play A Back Number that I have written up the part and he will play that character alone, relegating the more serious part of Ben to another actor. As Ben was the back number, this necessitates a change of title and I have decided on One of the Boys. This title has been my property for the past nine years and will fit the clever star, I am sure, like the traditional glove."

EDGAR FOREMAN: "Across the Potomac has been very successful this season."

WILLIAM T. FENNESSY: "I am now negotiating with Gilmore and Tompkins to bring my production, Slaves of Gold, to the Academy of Music for a run."

EDWARD E. ROSE: "From the time that Captain Paul left the Castle Square Theatre, Boston, I had absolutely nothing to do with the management of the company and I was in no way responsible for it."

DUDLEY MCDOW: "Kellar is now in Pennsylvania towns picking up thousands of dollars that have been waiting for him all the season. Neither rain nor snow has affected his business. This is our farewell trip over the Pennsylvania circuit, which for many years has been a gold mine for Kellar."

SOPHIE KNIGHT: "I resigned from the cast of The Twentieth Century Girl last Wednesday. After rehearsing my part for several days, I found it was entirely out of my line. I found Mr. Lederer most kind and courteous, and I shall perhaps appear in his next big production, The Mimic World, in April, in a comedy part suited to my abilities."

HOWARD AND DOYLE: "George J. Bub, manager of The Copper Lion company, has no desire to be mistaken for George H. Bub, connected with a repertoire company carrying a brass band, nor has George H. Bub any right to state that The Copper Lion is a farce-comedy, when in fact it is a legitimate dramatic company. He has a perfect right to his own name, and he does not call his company the Bub company, and all his printing reads 'Copper Lion company, under management of George J. Bub.' We say this in justice to ourselves as his booking agents."

EDWIN P. HILLTON: "The business of The Land of the Midnight Sun is splendid—in fact better than in former years—and in no city yet have we failed to make a hit. We expect soon to play in and near New York."

WILLIAM FURST: "I am busy composing the music of an Irish operetta, and William Gill is doing the book. The great climax of the piece will revolve around the famous blarney stone which the heroine will kiss."

EDWARD E. ROSE: "The Louise Beaudet Opera Bouffe company will remain one more week at my Castle Square Theatre, Boston, and then Joseph Haworth will play an engagement of two weeks, with a repertoire of romantic and modern pieces. I have just signed a contract by which Mr. Haworth will be followed by David Henderson's Extravaganza company in Aladdin, Jr. This will remain during February."

MYRON B. RICE: "Mrs. Potter and Kyrie Belieu are now touring in a Northeasterly direction. They have decided that next season they will devote a great deal of time to the production of tragedy and standard comedy, as it seems to them and to me that there is a demand for those kinds of productions."

J. J. COLEMAN: "I have booked an excellent route for Special Delivery in cities West of Philadelphia. I have contracted for twenty-three benefit performances for letter carriers' associations, and have received many offers that I could not accept. David H. Scully, the author of the play, has added a sensational effect that he thinks will take. The company includes Ralph Stuart, Harry J. Morgan, F. L. Duane, Joe Dailey, Charles F. Gibney, Howard Powers, John Maloney, Edgar Mordaunt, Edward Spears, Tessie Deagle, Louise Perrine, and Joseph Crowell."

CLARENCE FLEMING: "I have severed my connection with Rose Coghlan as her manager and have taken an engagement to represent Beerholm Tree and his manager, Frederick Harrison, during Mr. Tree's American tour. I feel proud of this appointment as I consider it an honor to be associated with such an attraction."

CONFLICT OVER OPIUM PLAYS.

Courtenay Thorpe is hard at work preparing to produce a new play called The Opium Eater at a special performance in the Berkeley Lyceum on Thursday afternoon. This piece is from the pen of Charles Hannan, who was Wilson Barrett's collaborator in Our Pleasant Sins, produced in Chicago. The manuscript of an earlier edition of The Opium Eater was read by William Archer, who writing of it in the *Pall Mall Budget* said it contained "the basis of a powerful and tragic play." At one time this earlier play was to have been a matter of collaboration between Mr. Hannan and Haddon Chambers for Beerholm Tree. It now appears that Mr. Chambers is charged with having appropriated ideas from The Opium Eater in John A. Dreams, Mr. Tree's recent production in London.

"Several years ago," Mr. Hannan says, "I wrote The Opium Eater and took it to Mr. Tree. He read the piece while in Switzerland and wrote me to call on him when he returned to London. Later he asked me if I would take Mr. Chambers as a collaborator. I agreed, but Mr. Chambers told Mr. Tree he had not the time to do the work."

That closed our negotiations. Several years passed, and then Messrs. Tree and Chambers produced John A. Dreams, in which opium is a prominent feature. In a letter I asked Mr. Tree, and through him Mr. Chambers, to avoid this point, but in John A. Dreams there is the young opium eater as I had him—young, dreamy, poetic and in love. There is opium in the liquid state. I recollect at our meeting that Chambers thought the stage opium-consumer should smoke, and Tree agreed with him. There is likewise a clergyman in the piece, also a cabinet—all important factors in my piece."

It is possible that the rapid preparations by Mr. Thorpe to produce The Opium Eater before a New York audience are to give the original play a hearing before Mr. Tree arrives with John A. Dreams.

Mr. Hannan, besides the plays mentioned in this article, is the author of A House of Lies, The Setting of the Sun, a dramatization of Crawford's "A Cigarette Maker's Romance," Richard Wye, and A Fragment, in which Henry Irving's eldest son, H. B. Irving, appeared very successfully in Glasgow last month.

PROFESSIONAL DOINGS.

W. H. Thompson, whose portrait we present



herewith, is an exceptionally clever character actor. He has recently made a pronounced hit as George Forrester in The Fatal Card, the current attraction at Palmer's Theatre. The character presented by Mr. Thompson in this play differs from the conventional type of melodramatic villain, in that the actor portrays the

psychological motives of Forrester's criminality with rare artistic results. Mr. Thompson is a member of Charles Frohman's stock company.

Humanity, the new melodrama by Sutton Vane, will be produced at the Fourteenth Street Theatre for a run on Feb. 1.

Arnold Reeves and Katherine Hunt were married in New York on Jan. 9.

McKechie and Mather, managers of the Grand Opera House, Canandaigua, N. Y., telegraphed last Saturday: "The Howard stock company turned away 500 people last night."

Jessie Bertman has severed her connection with Peck's Bad Boy and joined Ezra Kendall's company.

Emma H. Curran, who was with James O'Neill last season, has been engaged for leading roles by Chauncey Olcott. She will join the company on Jan. 21.

Frank M. Lee will join the Special Delivery company on Jan. 21.

Jennie Weathersby has been engaged by George W. Lederer for The Twentieth Century Girl, taking the part of Mrs. George Knight, resigned.

May Irwin's new play, A Bachelor Girl, by John J. McNally, will be produced at the Boston Museum next August.

Edgar L. Davenport is winning golden praise for his acting as Oliver St. Aubyn in The Crust of Society, which Carrie Turner is presenting on tour. The Minneapolis papers last week said that he is "a finished, careful and thoughtful actor"; "the most worthy son of an eminent sire"; and "a forceful and a finished actor."

W. J. Winterburn, for some time past connected with the Winterburn Show Printing Company of Chicago, has withdrawn from that firm.

The route of the Old Jed Prouty company during the coming six weeks will be limited to the leading towns along the New York Central Railroad system up to and including Buffalo, Saratoga, Ballston and Glens Falls are to be included while in the Albany-Troy district this week.

About \$1,000 was realized by a performance of The Taming of the Shrew at Daly's last week Monday afternoon for the benefit of St. Agatha's Home for Destitute Children.

Bernice Wheeler has secured a divorce from Edmond K. Wheeler.

The Bostonians gave a professional matinee of Prince Ananias at the Broadway Theatre last Thursday. It was well attended.

William H. Crane expects to produce Martha Morton's new play, Father vs. Son, at Washington on Jan. 26.

On Thursday benefits will be held in the Academy of Music and the Grand Opera House for the families of Battalion Chief John J. Bresnan and Assistant Foreman J. L. Rooney, who lost their lives at the fire on Twenty-fourth Street on Dec. 29.

Members of The Brooklyn Handicap company write from Chicago to complain against their treatment by the Mittenhals Brothers, managers of that enterprise, who left them stranded in that city, and an article in the Chicago *Despatch* seems to fully bear out all the complaints.

Wilson Barrett gave a special matinee of The Manxman at the American Theatre last Thursday for members of the profession, and it was well attended.

Members of Company B, of the Twenty-second Regiment, made a theatre party at the Broadway last Friday night.

A charity entertainment will be given at Koster and Bial's this (Tuesday) afternoon under the auspices of the Ladies' Benevolent Society (Gates of Hope), of which Mrs. N. Graaf is president, and Mrs. Albert Bial treasurer.

Maurice De Witt is playing Mr. Belmar in Lord Rooney, with the Pat Rooney Comedy company.

Charles F. Jerome and Clara Bell, of the Ward and Vokes company, were married at Buffalo, on Jan. 8. Mr. and Mrs. Harry Vokes acted as witnesses.

Owing to the illness of Laura Lorraine Gaden, The Young American company will lie off in Chicago a week or so.

The Goelet heirs are clearing the ground on which to build a large theatre at Lexington Avenue and Forty-second Street. The house will be leased for a long term to Frank B. Murtha and will probably be ready for opening next October. The rental is to be five per cent. of the cost of the property.

James H. Alliger has retired from the management of Harricott Weems' company and returned to New York.

The case of the child dancer LaRegalancita, involving the constitutionality of the statute by which the Gerry Society took her from the stage, will soon be argued in the United States Supreme Court at Washington.

Thomas Q. Sealbrooke produced his new comic opera, The Grand Vizier, at Decatur, Ill., on Jan. 9.

Lew H. Newcomb has left Frohman's Western Jane company, and engaged to do leading heavies in Gray and Woodhull's Aunt Sally company. C. B. Gillingwater, late of Little Christopher, succeeds Mr. Newcomb in Jane.

Charles A. Loder's Comedians closed with Oh, What a Night! and at once put on Frank Dumont's new farce-comedy, On the Go, which is said to have been an immediate success. Ethel Lynton, Maurice Whish, Bobby Bryant, and John Foley are new members of the company, and Banks Winter is said to have made a distinct hit in the new piece.

Edith Ward, who was forced by illness to give up the soufrette part in A Baggage Check, has recovered.

The Burglar company that recently stranded at Savannah, was under the management of C. Win Perkins.

TELEGRAPHIC NEWS

CHICAGO.

The Gaiety Girl, 1492, and The Black Crook are Features of the Week.

[Special to The Mirror.]

CHICAGO, Jan. 14. Gorgeous costumes, glittering scenery, tinkling music, topical songs, and skirt dances—all of the accompaniments of burlesque—are before us. With The Gaiety Girl from dear old Lunn, 1492 from E. E. Rice's fertile brain, and The Black Crook from the dim, Uncletomscabing past, we are well provided for as to both eye and ear. The stage doors of the Columbia, Chicago Opera House, and McVicker's are now trysting places for the Johnny who is so successful in forcing his way, though he ought to be called a Jimmy, and Charley Rector's is crowded every evening with soubrette names and their escorts.

Of course The Black Crook had the first crack at the lovers of the spectacular and picturesque, probably through precedence of age, and it has been doing a very good business at McVicker's, where it remains for some time. Manager Lawrence McCarthy is anxious to get on a ball game with some opposing troupe, but I am afraid that his craze will be squelched by the blizzard.

Primrose and West gave one of the best minstrel shows seen here in a long time at the Chicago Opera House last week, and indulged us with a dead swell, tally-ho street parade Thursday. During their entire engagement that distinguished Anglo-American, H. Selby Felton, Manager Henderson's elaborate press agent, was getting in trim for the reception of the Gaiety girls, and he put in his time reading the English prints and compiling for me a list of trans-oceanic soubrette names as follows: Lydia Flopp and Buffy Holbey, of Sir Augustus Harris' Christmas pantomime at Drury Lane, London; Tiny Grattan, Gwennie Haslo (too bad, isn't it?), Lulu Valli, Fay Rivington, Pansy Grattan, and Nina Severing, all of The House That Jack Built, of the Opéra Comique, London; and Issy Behring, of Red Riding Hood, Surrey Theatre, London. All very good, but Trixy Friganza still holds the international championship emblem.

With his accustomed cunning, the suave and irrepressible E. Evangeline Rice got in the first blow, opening at the Columbia last night with 1492 before a house packed to the roof. Walter Jones, Miss Vaughn, Harlow and the others all scored hits, and 1492 is in for a long and prosperous run.

Primrose and West gave a special performance at the Chicago Opera House last night, and to-night The Gaiety Girl, with Decima Moore, Monkhouse, and the other Britishers were given a rousing welcome. There is ample room here for both extravaganzas, and I predict big success for both.

No amount of glitter, spangles, tights and music could overshadow the popularity of John Drew in this city, and that is why a splendid and fashionable audience gave him a hearty greeting in The Bauble Shop at Hooley's to-night, reserving a whole lot of applause for pretty Maude Adams. The play made a big hit.

Charles Dickson returned to the Schiller Theatre last night reviving Inoc for a brief engagement before an audience of good size. He followed Warde and James, those two fine actors and splendid gentlemen, who had two weeks of success in legitimate roles and won the praise of press and public.

One of the daintiest luncheons it has ever been my good fortune to enjoy was given at the Auditorium Thursday noon by Manager Tom Prior of the Schiller, to Messrs. Warde and James. The little party sat down at 12 noon and arose at 4 p. m., and a pleasant few hours could hardly have been spent. Among those present were Robert Hilliard, L. R. Stockwell, George Primrose, W. H. West, M. E. Stone, head of the Associated Press; L. B. Glover, of the Herald; Charles E. Nixon, of the Inter-Ocean; Barrett Eastman, of the Evening Journal; Louis Defoe, of the Tribune; Eugene Warde, Hepburn Johns, of the Times—eighteen in all. Manager Prior presided with Mr. James at his left and Mr. Warde at his right, and the Sohmer quartette entertained delightfully.

Manager Jacobs and the Chicago Musicians' Union have arrived at an understanding, and yesterday the union musicians returned to the orchestras.

At the Grand, A Temperance Town continues to attract audiences of fair size. Hallen and Hart will follow in Later On.

The Waldman Specialty company "blew up" at the Clark Street Theatre the other night, as the people demanded money, and it was necessary to close the house for the balance of the week. Yesterday Across the Potomac opened very well there. Pawn Ticket 210 had two large houses at the Academy of Music and at the Alhambra The Coast Guard did a good business.

Robert Hilliard was most cordially received last week at the Haymarket, and last evening The Ensign had a great big house.

Over at the Lincoln yesterday Mr. and Mrs. Oliver Byron entertained two large audiences.

The Kid, which received a terrible newspaper slating, closed at Havlin's Saturday night and Hanlon's Fantasma had a big opening there yesterday.

The bicycle show at Battery D has been an enormous success.

The local lodge of Elks, No. 4, dedicated their fine new club rooms in the American Express Building last Thursday night, District Deputy L. W. Stevens officiating. A ladies' social followed.

Frank Hall continues to bank money from his continuous performances at the Casino and his two daily shows at the Winter Circus and Water Carnival.

Jud Corey, an old Chicago boy and Joseph Murphy's late manager, was buried from the home of his sister-in-law, Mattie Vickers, in this city last week.

A man in Raleigh, N. C., writes to ask if W. A. McConnell goes ahead of Prince Ananias, and if there is any truth in the rumor that the latest farce-comedy, Pigs' Feet, is "on the hog." He must take me for a querv column.

The hit of the Warde James luncheon was the reading of the list of favorite plays of actors, printed in last week's MIRROR. You might have heard James' laugh on Broadway.

The most acceptable New Year's card I have received thus far is the one bearing my credentials as MIRROR correspondent in this city for 1895. I am sure it will identify me when the whiskers get their growth. "Biff" HALL.

CINCINNATI.

Stuart Robson, The Passing Show, Gus Williams, Gormans, and Other Attractions.

[Special to The Mirror.]

CINCINNATI, Jan. 14. Stuart Robson opened at the Grand to-night in Leap Year. Later in the week he appears in She

Stoops to Conquer, The Henrietta, and At the Feet of Venus. E. H. Sothern is next.

Last October Canary and Lederer's The Passing Show played a week at the Grand. It was such an emphatic success that they have come back for a return engagement at the Walnut. They opened yesterday to a big house. Next comes Seabrooke.

Gus Williams in The New April Fool is pleasing the audiences at Havlin's. Underlined is In the Tenderloin.

The Gorman Brothers in The Gilhooleys Abroad are at the Fountain Square this week. Heuck's has 8 Bells, with the Byrne Brothers as the stars. On the Mississippi follows.

Weber and Field's vaudeville combination is doing well at the People's. Owing to illness Mr. Weber was unable to act yesterday. Billy Plimmer's company next.

At Robinson's, Peck's Bad Boy is making its annual visit, and will be followed by The Flag of Truce.

Kohl and Middleton have changed the name of their Museum to the Musée Theatre. The continuing performance plan is a "go."

H. K. Victor has brought suit against Manager Anderson, of the Fountain, for damages sustained by reason of Anderson's action in canceling Victor's engagement at that house. Anderson canceled the date because the company was not up to his standard.

Larry Reist, manager of Havlin's, is getting a company ready to take the road in On the Half Shell.

Maud Harrison joined Charles Frohman's company in The Girl I Left Behind Me at the Grand last week. She took the role of Kate Kenyon, and scored a decided hit.

One day last week at the People's during the turn of the Royal Japanese Novelty Stars with the Manchester French Folly company an accident occurred which might have resulted fatally. A wire rope is stretched from the stage to the gallery, and one of the Japs walks up the wire and then slides down. On this occasion, while walking, the Jap lost his balance and fell in the parquette, a distance of twenty feet. In his fall he struck a man and then rolled on to the tops of the chairs. Luckily his injuries were very slight, and before the week was out he had resumed his act.

WILLIAM SAMSON.

BOSTON.

Three New Plays Shown at the Hub—Mrs. Taber in Columbe's Birthday—Gossip.

[Special to The Mirror.]

BOSTON, Jan. 14.

Boston saw three new plays to-night, a Browningsque condensation, a melodrama and a farce comedy.

Culture with a capital C was decidedly in evidence at the Hollis Street to-night when Julia Marlowe Taber gave Bostonians a chance to witness Rose Eyttinge's condensation of Columbe's Birthday, which was given in connection with Pygmalion and Galatea.

This piece should be popular here, although it has not been given in Boston since 1854, when Jean Davenport gave it at the Howard Athenaeum. Kate Dennison Wilson gave it a year earlier at the old National. Mrs. Taber's engagement is a tremendous success from a pecuniary standpoint, and the houses have been tremendous. This is the last week and the changes of bill are numerous.

The second new play is The Flams at the Tremont, which was given by "Old Hoss" Hoey before a crowded house. His popularity here is something tremendous, and there was great curiosity to see him in something besides A Parlor Match. Another novelty was John C. Rice as his chief support. I see that Cheridah Simpson is now being known as Cherrie, the name by which she is more familiarly known in her Milwaukee home.

The third new play, which has been seen in New York before being brought to Boston, was The Man Without a Country given at the Grand Opera House. It is only natural that this piece, which was suggested by Dr. Hale's story, should make a success in the home of that clergyman. The piece shows little resemblance to the story which suggested it, but it is a strong melodrama and has effective episodes.

Walter Sanford's stock company made its initial appearance in Boston at the Bowdoin Square to-night, presenting The Wages of Sin, which had not been given here for a number of years. "It's quite natural to have The Wages of Sin follow Humanity," said my friend Smithers, referring to the melodrama which has just gone on the road, where it should continue its Boston success.

This is the last week of the Louise Beaudet Opera company at the Castle Square, where The Deacon's Daughter has proved vastly superior to Jacinta, although it is not so clever a piece as Louise Beaudet deserves to display her talents. The piece proves to be a version of La Belle Poule, which was given here under the name of Poulette and Poulet, by Emily Soldene. Oldtimers suggest that Mr. Norcross's libretto sounds vastly like that used seventeen years ago, but Herman Perlet's music is catchy and effective. To-night Trixie Friganza joined the cast. The new costumes were worn for the first time to-night.

The New Woman has been well liked at the Columbia, and Boston theatregoers wonder why the piece was less successful in New York. It has been admirably acted by Annie Russell, whose reception was particularly cordial; E. M. Holland, Virginia Harned, and Mrs. D. P. Bowers, who never misses a cordial welcome to Boston. Wilton Lackaye has gone to New York for an important production, and his place is taken by Arthur Forrest for the balance of the engagement. The Passing Show follows next week.

This is the last week of Shore Acres at the Boston, as many theatregoers have learned to their sorrow. To me Mr. Herne's Nat Berry is one of the perfect impersonations of the age and I would never tire of it. He is well supported, and the atmosphere of Maine life is perfectly reproduced.

Boston theatregoers have taken a great fancy to the pretty Westward Ho-ers at the Museum and if the twentieth century women are to be as attractive as these actresses the nineteenth century can't come to an end any too soon. Fanny Johnston's Sheriff is the chief success of the principals, although Annie Lewis is now seen to advantage in the new dance which has been written for her. The piece will run for some time more, but combinations will probably fill out the remainder of the season after the opera is taken off.

A Black Sheep continues at the Park and the fiftieth performance will be given next Monday.

The other attractions in Boston are: Keith's, continuous performance; Grand Museum, Katherine Rober in Pert; Lyceum, The Jay Circus; Palace, City Sports; Howard Athenaeum, Violet Mascotte Burlesque company.

Harry Woodruff makes emphatic denial of the story that he is still engaged to Anna Gould. The story was again circulated last week, but he was

ready to deny it. He is a student at Harvard, where his rooms are among the most elaborate of the college. He is working hard in his studies and has no immediate thought of matrimony.

Boston is to have another stock company at a popular-priced house. The new one is to be put on at the Palace on Feb. 18, probably with Florence Gerald as leading lady. The plays to be presented will be of a high class, and the venture should meet with success. This will leave the Howard alone in the field of burlesque.

The Actors' Protective Union is going to organize a variety company to tour New England cities and towns, giving performances in aid of the strikers at Haverhill.

Olga Nethersole did not include a Boston date in her original route, but an engagement at the Museum in March is now announced. The Emergency Hospital benefit performance will be given at the Museum also in March.

Mrs. Erving Winslow has completed a book on "The Old English Dramatists."

Cissy Loftus' engagement at the Park was abandoned on account of her contract with Koster and Bial, who were unwilling to have her give her specialty here before the date of her New York appearance. She will come to Boston and the Park later.

R. A. Barnett has finished Excelsior, Jr., and has started on the book of a more pretentious piece for which G. W. Chadwick will furnish the music. There are to be no specialties in Excelsior, Jr., but a plenty of introduction.

Mrs. James A. Herne will go to England with her husband in the Spring, and will probably appear in Margaret Fleming while there.

The Night Clerk and not The Night Desk is the name of the piece which John J. McNally is writing for Peter F. Dailey.

Still rumors of theatre changes fly about and it would not surprise theatrical men to have changes go into effect any time. Nelson A. Morkill, formerly John Stetson's manager at the Globe, has been in negotiation for a lease of the Columbia, and if Charles H. Hoyt should take the Park outright, as is quite probable, John Stetson might take an interest in the Columbia with Mr. Morkill as manager. Mr. Hoyt offered Mr. Stetson a share in the Madison Square for one in the Park, but the plan did not go through. It may be that the Park will be a vaudeville house next season, but plans are not ready to be given out.

Boston is to have a new theatre which will be a duplicate of the Fifth Avenue Theatre in New York. Henry C. Miner and James A. Herne will be equal partners in the firm. The new theatre is to be used for the sole production of plays written by Herne, and will be opened by a dramatization of Helen Gardner's story, An Unofficial Patriot. The piece will be rehearsed next Summer at the Fifth Avenue Theatre, New York, simultaneously with the preparation for Shore Acres, which will be put on there while the new play is given at the Boston theatre. The site of the new theatre will probably be located South of Boylston Street, probably on Tremont Street.

Fred C. Whitney has retired from the management of the Louise Beaudet Opera company, which is now under the management of E. W. Dunn.

Jack Mason and Marion Manola are said to be about to start on the road with a revival of Friend Fritz.

Duncan B. Harrison's case against F. E. Moran was heard in the Supreme Court to-day. The action was brought to recover \$500 deposited in 1892 at the time of the Australian tour. The money was paid over to John L. Sullivan at that time. The Court took the papers and reserved decision.

Frank Carlos Griffith has sued Mrs. Langtry for \$439, a balance due from several seasons ago when he was her manager. The entire amount claimed as due is \$1,638, but this has been cut down by \$1,200 received from Modjeska for the use of Mrs. Langtry's private car.

Charles H. Thayer is to reopen the Bijou as a theatre on Jan. 28 with Bubbles, with G. A. Carter and Sallie Cohen in the leading parts. It is not the aim to run the house with regular attractions, but to let it for concerts, lectures, recitals, and social affairs.

George H. Coes, the veteran minstrel, had an unusual experience one night last week. He has been an invalid for several years and lives in Cambridgeport. The other afternoon he was visited by two strangers who flourished knives and terrorized the women of the house. Then they began eating all they could find, and finally disappeared, taking some silverware with them. Mr. Coes is usually ready to see a joke, but he didn't perceive the point of this and notified the police, who arrested the men.

Captain Kidd, a comic opera by Dan Dore Esekil, Elbert Couch, and Robert Hall, is to be staged next month under the direction of James Gilbert, whose services have been in active demand since his return from coaching the Portland Athletic Club in Hawaii.

Rosa France has been compelled to abandon acting for the present on account of ill-health and she will go to Florida next month.

Grace Sherwood has been seriously ill with pneumonia at her home in this city, but hopes to rejoin in Old Kentucky this week.

Estelle Sylvane will not retire from the stage until after Joseph Haworth plays his Boston engagement. Meantime she and her husband are passing their honeymoon on the New England circuit.

E. E. Wolf is at work on a new satirical comic opera in two acts on an American subject. He will write both libretto and music.

JAY BEXTON.

ST. LOUIS.

E. H. Sothern at the Olympic—Other Attractions—Purchase of the Germania Theatre.

[Special to The Mirror.]

ST. LOUIS, Jan. 14.

E. H. Sothern opened at the Olympic Theatre to-night appearing in his new play, A Way to Win a Woman. Later in the week he will appear in several of his previous successes, including Lord Chumley, The Highest Bidder and Captain Lettarblair.

Colonel Hopkin's Trans-Oceanic Star Specialty company opened to two large audiences at Hagan's Theatre yesterday.

Lost in New York opened to a full house at Havlin's Theatre yesterday, and is to run through the week.

Pope's Theatre was packed to the doors yesterday, and many were turned away. Forgiveness played by the stock company was the main attraction. The vaudeville attractions were also particularly strong.

Harry Williams' company is the card at the Standard Theatre this week, and the company opened to two excellent audiences yesterday. Black Patti and her concert company occupied the Olympic Theatre last night.

The German Dramatic Associations have decided to purchase the Germania Theatre, which they leased a season or two ago, thus assuring the permanency of that institution. It is rumored that James W. Morrissey will

give an English Opera season in St. Louis next Summer, and that a suitable location is now being looked for.

W. C. HOWLAND.

PHILADELPHIA.

A Week's Record and Current Attractions in the Quaker City Theatres—Notes.

[Special to The Mirror.]

PHILADELPHIA, Jan. 14.

William H. Crane's production of The Merry Wives of Windsor is marked as one of the features of the season at the Chestnut Street Opera House. Historically it is correct in costume and scenery. The attendance was very large, falling away slightly at matinees. Crane's work in Falstaff is after no pattern, and compares with the best, though differing from John Jack's impersonation of the part in King Henry IV. The house is sold for this evening, the bill being The Pacific Mail, which will be given all week.

Charley's Aunt at the Chestnut enters the eighth week of the run to the same large business. Within two weeks the seventy-fifth performance will be celebrated by a souvenir occasion, preparations for which are now under way.

Camille D'Arville has made herself a favorite at the Broad, and the attendance on The Magic Kiss has been at all times quite to the capacity. The opera is not without faults, but the company carries it through with unexceptional beauty, amounting in the second act to brilliancy. Princess Bonnie is on this week.

A Texan Steer at the Empire played to the second largest business of the season. Alice Evans made a strong impression in the part of Bossy, originated by her. Barney Ferguson follows in Duffy's Blunders and finds a large advance sale.

Work and Wages at the Standard brought one of the best companies ever seen in that house. The plot is distressingly conventional, but the people and the scenery make up for many weaknesses in the drama. The working steel mill in the third act is well worth seeing. A Barrel of Money follows, opening to a good attendance.

Coon Hollow at the Walnut enjoyed a fine week. This play is new in this city, but will be welcome at any time in the future. Donnelly and Girard in The Rainmakers appear to a very large attendance this evening.

Russell Brothers' Comedians at Gilmore's Auditorium drew as large houses as upon the former engagement. The International Vaudevilles follow, appearing to a large attendance this evening.

John Kernell at the National in McFadden's Elopement, opened to one of the heaviest audiences ever known in the history of the house. The entire week has been prosperous, owing to the personal popularity of the star, whose home is here. Blue Jeans follows and has a fine opening.

Rose Coghlan at the Park has drawn all week a high class of auditors, who appeared to be divided as to the merits of Nemesis as a play. No one questioned the ability of the star herself or failed to praise the merits of the able company. Barnabee and MacDonald follow with The Knickerbockers and Robin Hood. The advance sale is large.

Harry Lacy at the People's has had a good week. The Man from the West was given at another house earlier in the season. The company is adequate, and the scenic effects beautiful. The Trolley System follows, and the promise of a good week is shown by the hard work done by the advance manager of the company, who has painted the northeastern portion of the city a brilliant carmine with lithographic and three-sheet effects.

At the Grand Opera House Manager Tissot's fight against hard luck continues. Annie Ward Tiffany with Lady Blarney filled in a fair week with a company which was a decided improvement over the one in the same play at the Park. Miss Tiffany is a hard worker, and her Irish dialect is delightful. Comstock's Minstrels are on this week.

Creston Clarke remains at the Girard Avenue. Men and Women constitutes the bill at Forepaugh's.

At the Kensington Uncle Tom's Cabin did a fair business with a company reduced to moderate proportions. Two Old Cronies this week.

The Lyceum is always crowded, no matter what the bill.

Men may come, and men may go, but Carn-cross' Minstrels go on forever, and this remains the only city where a capable company of black faces plays always to great attendance, year after year.

Manager Gilmore has reduced the matinees at the Auditorium from four to three—Tuesday, Friday, Saturday.

The news of May Buckingham's death was received with great surprise and sorrow in this city, where she was so favorably known.

Alice Evans, of the Texas Steer company, was the recipient of many social favors last week.

John T. Sullivan's work in Nemesis was warmly and deservedly praised by local critics. Both his wife, Miss Coghlan, and himself were the honored guests at several social functions during their stay.

The half grown man who shouted "fire" at the Christmas matinee at the National, and succeeded in causing a nutshell panic, was given two months in jail. A lenient judge and a former good character kept him from a cell which otherwise would have been his home for five years. Such a man should speak and sleep within bounds for a longer time than that.

Floy Crowell, leading lady of the Coon Hollow company, while performing last Wednesday night received a telegram announcing the sudden death of her father in Chicago. He was interred the following day, so that it was impossible for her to reach home in time. Miss Crowell, though heartbroken, went through her part, but burst into tears at the wings. The struggle between love and duty had another interpretation. She goes at once to Chicago, her part being taken for a fortnight by Lillian Cleaves.

EDWIN RUSHTON.

CLEVELAND.

A Gaiety Girl Pleases—Felix Morris Resumes Work—Treasurer Coan's Bereavement.

[Special to The Mirror.]

CLEVELAND, Jan. 14.

A Trip to Chinatown opened to-night at the Euclid Avenue Opera House. Next week, The Bostonians.

The Lyceum was filled to-night by a fine audience to see A Gaiety Girl presented by a good company. Primrose and West's Minstrels follow.

H. R. Jacobs' Theatre has The Two Sisters for the first half of the week, opening this afternoon. In the Tenderloin is the attraction for the latter half of the week.

Sam Jack's Crookes began a week's engagement at the Star this afternoon and evening, opening to crowded houses. Irwin Brothers' Company next week.

Felix Morris was very ill last Monday and was

unable to appear until Thursday evening. He was well taken care of, not only by members of his company, but by his numerous friends in Cleveland. His short engagement was, however, a remunerative one.

Fred. Coan, treasurer of the Euclid Avenue Opera House, was called upon a couple of weeks ago to mourn the loss of his little son by scarlet fever, and last week his only daughter died, and his wife lies ill with the same dread disease. The many friends of Mr. Coan sincerely sympathize with him in his sad bereavement.

WILLIAM CRABSTON.

WASHINGTON.

Mrs. Langtry in Esther Sandraz—Sowing the Wind—Other Bills—New Opera House.

[Special to The Mirror.]

WASHINGTON, D. C., Jan. 14. Mrs. Langtry opened in Esther Sandraz at Albaugh's Grand Opera House to-night before a large and select audience. The performance was warmly received. Madame Sans Gêne crowded the house during the return engagement last week. President Cleveland, Mrs. Cleveland, and party occupied boxes Tuesday night, and Mrs. Cleveland and some of her friends also attended the closing matinee. Captain Paul is the next attraction underlined.

Sowing the Wind drew a crowded house to the New National. Charles Frohman's strong company, headed by Mary Hampton and J. H. Gilmore, gave an admirable interpretation to the absorbingly interesting work. Francis Wilson in The Devil's Deputy enjoyed lucrative patronage during the week just closed. W. H. Crane next.

The Hustler had a well-filled house at the Academy of Music. The performance is mirth-provoking. William Hoey in The Flaming closed an excellent week. Peter Dailey in A Country Sport follows.

Dan McCarthy in True Irish Hearts is making a return visit to Butler's Bijou. A good-sized audience attended the opening performance. A Flag of Truce had a fairly good week. The Burglar next.

Irwin Brothers' Specialty company opened to good attendance at the Lyceum. Rentz-Santley Burlesque company had a prosperous week. The South Before the War follows.

The Secretary of War and Mrs. Lamont gave a dinner Friday night in honor of Joseph Jefferson, at which the guests were: Secretary Carlisle, Attorney-General Olney, Minister Romero, Senators Hill, Morrill, Hawley, and Sherman, Representative Thomas B. Reed, John B. Henderson, W. L. Wilson, Thomas Nelson Page and William Edgar Nye.

The lease of the land on which stands the residence of the late Secretary James G. Blaine, the site of the proposed new Lafayette Square Opera House, was filed during the past week. As has been heretofore stated, the lease is for ninety-nine years, the lessee being Paul D. Connor, of this city. For the first thirty-nine years the annual rental is \$5,000, and \$6,000 a year for the remaining term. The lessee agrees to pay all taxes, assessments and other incidental expenses, and also agrees to erect a building on the land at a cost of not less than \$75,000, an insurance of \$40,000 to be placed thereon. A document placed on file last Wednesday states that Mr. Connor has assigned his lease to John W. Albaugh. Under the deed of assignment, Mr. Albaugh assumes all liabilities, having had conveyed to him all rights coming under the lease from Mrs. Blaine.

James K. Hackett will in all probability be a member of the National Theatre Stock company next Summer.

JOHN T. WARD.

PITTSBURG.

The Bostonians, James O'Neill, Primrose and West, Vaudeville Attractions—Gossip.

[Special to The Mirror.]

PITTSBURG, Jan. 14.

The Bostonians opened in Prince Ananias at the Alvin this evening to a full house. Robin Hood and The Maid of Plymouth are underlined. Next week, Camille D'Arville Opera company.

On the Mississippi at the Bijou drew a crowded house. Its first production here. Its realism made a hit, and the advance sale is large. The Power of the Press follows.

At the New Grand Opera House Primrose and West drew a large audience and gave one of the finest minstrel entertainments ever seen here. George Wilson and a host of clever people received an ovation. Next week, Shenandoah.

James O'Neill opened in Virginia to-night at the Duquesne to a large and appreciative audience, and met with a rousing reception. Monte Cristo is underlined. A Trip to Chinatown follows.

At the Academy of Music John F. Field's Drawing Cards gave an up-to-date vaudeville performance to a large house. May Howard company follows.

At New World's Museum Theatre, Meeker and Mack's All-Star Specialty company opened to good attendance.

Pittsburg Lodge No. 11, R. P. O. E., will hold its annual benefit on the afternoon of Feb. 15 at the New Grand Opera House.

The Rogers Brothers joined Field's Drawing Cards at the Academy this week.

E. J. DONNELLY.

OPENED TO A PACKED HOUSE.

[Special to The Mirror.]

ST. PAUL, Minn., Jan. 13.—Freeman's Fun-Makers opened to-night to a packed house in A Railroad Ticket, and gave the best satisfaction of any farce-comedy this season.

GEORGE A. KINGSBURY.

STRUCK BY A TRAIN.

Car Inspector Samuel H. Connors was struck by an outgoing train on the C. H. and D. R. R., near Ludlow, O., the other day, and instantly killed, his arms and head being severed from his body.

The deceased was not on duty at the time, and was supposed to be on his way to his home in Ludlow. He was formerly an actor, having been connected with The Little Nugget, J. H. Haverly's Minstrels, and the Gorman Brothers. Last Summer he accepted a position as car inspector of the C. H. and D., and had since been in that employment.

The deceased married a sister of Annie Dunphy, of Cincinnati, the singer, who went abroad and married the Count de Bremond. He was also related to C. B. Hawkins, Herbert Hawthorne, and C. P. de Garmo. A wife and two children survive. The funeral took place from Ludlow.

Weeks of January 21 and 28 are open at the New Russian Lyceum, New Britain. Only standard attractions recognized. Address Gilbert and Lynch, managers.

AN IMPORTANT DECISION.

A decision of considerable interest to the theatrical profession was recently rendered by the Court of Appeals in St. Louis.

About a year ago D. L. Hughes instituted a suit by attachment against Eugene Robinson for \$300 damages. The suit was brought because the defendant failed to play his Paul Kauvar company at Hughes' Theatre in Keokuk, Ia., on Feb. 1, 1893.

Rufus J. Delano, who defended the suit for Mr. Robinson, claimed that his client, in the hurry of making up his contracts, sent plaintiff duplicate contracts, the date in one being Jan. 2, 1893, and the other, Feb. 2, 1893; that Hughes signed them both and sent one back; and that thereafter upon notification he refused to accept the contract which was as per route of the Paul Kauvar company and which Mr. Robinson was able to fill.

The Justice's Court in St. Louis decided in favor of the plaintiff. The case was then appealed to the Circuit Court, and judgment was reduced to \$77, as testimony was introduced by Hughes as to the rental value of his theatre, namely, \$75 per night.

An appeal was then taken by Eugene Robinson to the St. Louis Court of Appeals for the purpose of making it a test case, as to the measure of damages for breach of contract, where the conditions were those of sharing profits, the defendant claiming that no measure of damages could exist on that theory outside of the actual cash outlay made by the plaintiff. The Court of Appeals decided in favor of the defendant.

The Court found that the natural result of the breach of contract was to deprive the plaintiff of the compensation agreed upon for the use of the house as well as the expense incurred in preparing it for the reception of the defendant's company; that evidence of the sums paid the orchestra and for lighting the hall was properly admitted, for it involved expense incurred in carrying out his part of the contract; but that the evidence as to the rental value of the house in question had no tendency whatever to show the damages occasioned by the breach of contract.

The Court found further that the damages under the contract were thirty per cent. of the gross receipts, but that the plaintiff did not attempt to show how much this proportion might have amounted to, as he might have done. The Court of Appeals therefore on account of the erroneous admission of evidence as to the rental value of the house decided to reverse the judgment of the Circuit Court unless the plaintiff would remit so much thereof as is based on illegal evidence, and agreed to accept the \$77 which is shown to have been actually expended in carrying out the contract. The costs of appeal were taxed against the plaintiff, who accepted the \$77 to liquidate his indebtedness.

Mr. Delano maintains that this is the first decision of the kind in the courts of the Middle and Western States.

APPROVING THE MIRROR'S COURSE.

Nebraska State Journal.

One of the greatest improvements in periodical literature has recently been made in THE DRAMATIC MIRROR. In type, illustrations, paper, and general make-up THE DRAMATIC MIRROR is now one of the neatest weekly journals published in America. Harrison Grey Fiske has been the most successful and enterprising of any of the dramatic editors. There was a time when it was thought that a dramatic publication must necessarily be a rather scandalous sheet, containing chiefly news of the divorce courts. Mr. Fiske has conducted THE MIRROR along the most legitimate lines of journalism. He has made a paper which gives the most important professional news, which treats the public fairly as well as the profession, and which is truly devoted to the interests of American plays and players.

Through the columns of THE MIRROR great actors who are at fault are plainly told so without regard to their ad., and the weaker men who have been imposed upon are stoutly championed. Mr. Fiske has no taste for scandal, and in all cases he has absolutely refused to touch upon the private life of any member of the profession, and has kept THE MIRROR a cleaner paper than any daily newspaper in the country.

A COLOSSAL AMUSEMENT PALACE.

Oscar Hammerstein has purchased the plot of ground on the east side of Broadway, between Forty-fourth and Forty-fifth Streets, formerly covered by the Armory Building, and intends building a colossal theatre upon the site. The price said to have been paid is \$1,000,000.

There will be three distinct houses of amusement, for entrance to all of which a single price of admission will be charged. In these houses will be furnished throughout the year attractive concerts, light operas, ballets, and vaudeville. The price of admission to all will be fifty cents.

The entrance to the three buildings is intended by Mr. Hammerstein to be through the concert hall in the centre of the group. The doors will be almost the whole width of the building, and within the lobby side doors will open into the theatre and music hall. On the first floor will be a vast promenade and cafe. The fittings are to be as luxurious as money can make them.

The dimensions of the concert hall are to be 50x125, with a height of sixty feet. The place may be called Olympia.

SIGNOR VOLPE'S METROPOLITAN DEBUT.

At the New York College of Music Hall on Saturday afternoon Gennaro Volpe, the celebrated mandolinist, made his metropolitan debut before a specially invited audience. His powers were revealed in a short programme that exhibited the remarkable and unique position to which he has advanced an instrument that is not highly regarded because its possibilities have not previously been understood in this country.

The "singing" quality that Signor Volpe produces is marvellous, considering the natural limitations of the mandolin, while his technique is faultless. Agility, brilliance and volume were all most successfully tested in his programme, which included a Cavatina and a Tarentella by Raffi, a romance by Saint-Saens, Heures d'Amour by Bazzini, and the Mandoline by Thomé. All these selections were rapturously and enthusiastically received.

Signor Volpe was accompanied by Cav. A. Seismit-Doda.

THE LAMBS' GAMBOL.

The New Year Gambol of the Lambs' Club took place last Sunday evening and the usual excellent bill was presented. In addition to songs by Les Dietrichstein and Chauncey Olcott and an amusing lecture entitled "Les Dames aux Chocolates," two clever burlesques of plays now running in this city were produced.

The first of these was a take-off of The Masqueraders, in which Augustus Thomas appeared in Henry Miller's part. Carl Scott imitated Mr. Faversham, and De Wolf Hopper played Helen. The club rooms were packed.

ACTORS' FUND ANNUAL REPORT.

The thirteenth annual report of the Actors' Fund has been printed and distributed among the members of the Association. This report gives the proceedings of the annual meeting on June 5 last, and the minutes of the special meeting held on May 4 to adjust the by-laws in conformity with the amended charter of the organization. The report also gives lists of the officers, the standing committees, life members, honorary members, physicians to the Fund, and corresponding secretaries.

LILLIAN RUSSELL'S PLANS.

Lillian Russell says that after her present tour she will return to New York and on Easter Monday will open at Abbey's Theatre in the new opera now being written for her by Reginald de Koven and Harry B. Smith. Next Summer she will go to England, and in October will produce Cleopatra, an opera by Al. Neumann and Ludwig Engländer.

REFLECTIONS.

Robert Drouet's charming play of domestic life, Doris, is at the People's Theatre this week. Mr. Drouet gives a decidedly effective personation of the English squire, Kenneth Ashleigh.

Edward E. Rice has secured the sole rights to the new burlesque Midas, which is to be produced by the Paint and Powder Club of Baltimore on Feb. 5. He also has an option on R. A. Barnett's piece, Excelsior, Jr.

Ethel Barrymore, daughter of Maurice Barrymore, and a member of John Drew's company, was overcome by gas in a hotel in Milwaukee last week. The door of her room was broken in and the young girl found insensible. Physicians soon brought her round and she played as usual the same evening.

Franklin McLeay was unable to take his part in The Silver King last (Tuesday) evening owing to an acute attack of the grip.

Barry Johnstone, of Walter Sanford's stock company, arrived in town last week.

Helen Guest has been engaged for Wilfred Clarke's company.

Neil Grey will go with The World Against Her company.

Gerard Anderson has signed for the Back Number company.

Henry Bagge, of The Prodigal Daughter company, was presented by Melbourne MacDowell with a beautiful pen, in the shape of a sword hilt, with a pearl top, last Wednesday. At Mr. Bagge's invitation, Madame Eames, her manager and a party of friends saw The Prodigal Daughter on Jan. 8.

Thomas G. Seabrooke gave the first production of the operatic burlesque, The Grand Vizier, on Jan. 9 at the Grand Opera House of Decatur, Ill.

Eugene Jepson, who is now playing at the Girard Avenue Theatre, Philadelphia, was in town Monday. He intends to return to Philadelphia to-day (Tuesday).

The full cast of Jakobowski's new operatic comedy, The Birth of Venus, will be as follows: Cora Tanner, Grace Golden, Rose Leighton, Elise Mueller, Oriska Worden, Isabella Amesley, J. W. Herbert, P. Sweetnam, Frank Deshon, E. A. Wentworth, A. W. Maffin and E. J. Henley.

A. A. McCormick has entirely recovered from his attack of the grip, and is at the Broadway Theatre as usual.

Henry C. Miner is still confined to the Hotel Imperial by the effects of the grip, but expects to be about in a day or two.

At the Lambs' Gambol last Sunday night Augustus Thomas made up capital as Henry Miller in the part of David Remon, the love-sick astronomer.

The new comedy which Charles Frohman has secured from Augustus Thomas will be called, Don't Tell Her Husband. A copyrighted performance will be given on the piece in London on the 16th inst.

Ida Frohman, for several seasons a member of Fanny Davenport's company, was married on Jan. 2 to Lynwood Palmer, the painter of horse scenes.

DATES AHEAD.

[Received too late for classification.]

DAISY BEVERLY (Mitchell and Zahn, mgrs): Clearfield, Pa., Jan. 15, Houtzdale 16, Philadelphia 17, Jersey Shore 18, Montoursville 19, Mt. Carmel 21, Shenandoah 22, Lansford 23.

FANNY MORRIS (Frank Williams, mgr.): Toronto, Ont., Jan. 15, 16, London 17, Toledo, O., 18, 19, Lansing, Mich., 20, Detroit 21-23, Pittsburg, Pa., 27-Feb. 2.

RITA: Galveston, Tex., Jan. 15, San Antonio 16, 17, Austin 18, Waco 19, Dallas 21, 22, Fort Worth 23, Sherman 24, Denison 25, Paris 26.

SADIE HASSON (E. E. Basye, mgr): Newark, O., Jan. 15, Mansfield 16, Kent 17, Salem 18, East Liverpool 19, Steubenville 21, Parkersburg, W. Va., 22, McConnellsville, O., 23, Logan 24, New Lexington 25, Nelsonville 26.

Barred.

BUTLER-ABREY.—Guy Butler and Violet Aubrey, in New York, on Jan. 10.

JEROME-BELL.—Charles F. Jerome and Clara Bell, in Buffalo, on Jan. 8.

REEVES-HUNT.—Arnold Reeves and Katherine Hunt, in New York, on Jan. 9.

Died.

DEVERFILL.—Thomas F. Deverfill, in Brooklyn, on Jan. 7.

ELLIOTT.—Louise Elliott, in New York, on Jan. 8.

FORT.—Samuel W. Fort, in New York, on Jan. 11, aged 30.

FARRIN.—George B. Farrin, in New York, on Jan. 8.

HAMILTON.—Catharine M. Hamilton, in Tremont, on Jan. 10, aged 72.

O'CONNOR.—Lawrence O'Connor, at his residence, 66 Belmont Street, Worcester, Mass., aged 70 years.

PLAY BOOKS PHOTOGRAPHS POPULAR SONGS

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Archer, Belle	Emery, Georgia	Moore, Louise
Arrise, Leona	Eldridge, Edith	Morris, Clara
Anson, Orient	Egan, Irene	Marshall, Madeline
Barry, Helen	Emmett, Gracie	Merrick, May
Bloodgood, Fannie	Fossette, Emma	Morton, Ada
Ray, Virginia	Farrance, Lula	Mora, Mona
Barnum, Lillie	Footer, Alice	Morgan, Lizzie
Beck, Zelma	Fairhurst, Sana	Selson, Augusta
Betonne, May	Fritzsche, Pauline	Seaworth, Nellie
Briscoe, Lottie	Florence, Mrs. Neil	Nobriga, Viva
Harrett, Lizzie C.	Finlayson, Flora	Neville, Hattie
Butler, A. G.	Gerald, Florence	Oliver, Jessie
Bryer, Mary	Gleason, Miss	Osborne, Fanny
Bennett, Johnstone	Goldie, Mrs. Frank	Pearce, Kate
Barry, Eleanor	Gauthoy, Nellie	Putnam, Katie
Booth, Rachel	Gray, Alice	Pryor, Cora
Banks, Maude	Holland, Helen	Putter, Jennie O'N
Baker, Ella	Howard, Alice	Plummer, Mahel
Beest, Genevieve	Howard, Kittie	Reckman, Mr. C. W
Rabcock, Pearl	Houch, Margie	Pierce, Mary
Brandon, Polly	Hamilton, Vera	Percault, Alida
Burt, May	Henderson, Mrs. W.	Perselle, Renie
Burns, Jessie	Herbster, Fay	Plummer, Nellie
Barton, Emma	Holler, Anna	Percy, Marion
Brayton, Mrs. P. C.	Harris, Cora	Reed, Gertrude
Bowman, Fanny	Holt, Adella D.	Reed, Nellie
Bertram, Jessie	Herring, Ella	Ross, Mabel F.
Brazee, Florence	Hall, Maude	Roland, Katherine
Borne, Bessie	Harcourt, Maude	Reynolds, Gertie
Chapman, Edith	Hall, Pauline	Ritchie, Adele
Cornish, Sylvester	Hunter, Louise	Radmond, Julia
Crossman, Henrietta	Howard, Kate	Rigl, Emily
Cleves, Lillian	Hudspeth, P.	Runkin, Helen
Chambers, Lillian	Hillman, Blanche	Sandford, Emily
Connor, Bessie	Knot, Lillian	Skidding, Mrs.
Chase, Marion	King, May	Singas, Helen P.
Corey, Gertrude	Kent, Dorothy	Sinclair, E. A.
Cuerbo, Lucia	Kelcy, Mrs. Alfred	Sherwood, Florence
Combs, Mrs. S. W.	Kearse, Emma	Sully, Mrs. Louise
Cook, Caroline	Lake, Julie	Snyder, Lenore
Castleton, Gladys	Lindleigh, Jose	Selbie, Eva
Clay, Celia	Larsen, Mrs. G. W.	Scott-Siddons, Mary
Clinton, Estelle	Laurence, George	Standish, May
Cabrine, Lotta	Lloyd, Annie	Stuart, Amy
Cote, Marie	Leslie, Alice	Staggette, Gertrude
Carnahan, Mrs. A. E.	Lee, Nellie	Shearn, M.
Campbell, Camille	Lane, Marguerite	Sherwood, Blanche
Chapuy, Effie	Leach, Jennie	Sherwood, Grace
Crowe, Joseph	La Verne, Lucille	Thurgate, Minnie
Clark, Ida	Leicester, Marie	Thurmond, Louise
Curran, Miss N.	Lacelles, Miss	Turner, Marie
Crawford, Miss	Lanning, Madge	Trowbridge, Queenie
Clark, Della	Lorraine, L.	Tempest, Marie
Dana, Kathryn	Merrick, May	Thompson, Mollie
Davidson, Paulina	Mackay, Julie	Victorina, Marie
Dudley, Fannie	Moreland, Ida	Vance, Eunice
Dis, Lillian	Morton, Dorothy	Van Denhoff, Helen
Douglas, Virginia	Mascotti, Violet	Van Doren, Cecil
Denning, Dorothy	MacArthur, Marion	Winton, Elmer
Dixie, Mrs. Harry F.	McQuaid, May E.	Ward, Henry
Donohue, Florence	Mayer, Mrs. Leslie	Walton, Marie
De Shorb, Claire	May, Carrie	Weems, Hattie
Dilaponte, Helene	Meade, Mrs. Jan.	Walker, Delcie
Donahue, Catherine	Mennie, Lillie	Wanner, Lizzie
Dunlap, Hattie	Mapar, Mary	Williams, Dora
Dauvray, Helen	McLeod, Mrs. V. M.	Walcott, Florence
Douglas, Louise	Melbourne, Lillian	Williams, Lydia
Eagan, Miss Irene	McCoy Sisters	Wright, Mrs. Julia
Edler, Lillian	Morrell, Myra	Willard, Eloise
Edwards, Jerome	Martin, W. M.	Zais, Teresita

MEN.

Abern, E. P.	Fortier, Herbert	Miller, Arthur
Atwell, Leroy	Frankel, J. M.	Moore, P. T.
Anderson, Isreal	Gilmore, F. E.	Meech, George T.
Ashland, Alfred	Graham, William	Morrison, Lindsay
Andrews, Frank	Griffin, Robert E.	McGahan, Frank
Allen, Whiting	Grace, Howard	Nichols, Wm.
Armstrong, Jan. B.	Gorman, B. C.	Richard, Richard
Andrews, George	Gale, George	Nares, Phil
Allison, Chas. W.	Giovanni, M. A.	Nichols, P. C.
Ather, T.	Gill, Wm. S.	Newell, Willard
Born, Frank	Giffin, Richard	Odling, H.
Brinkley, H. W.	Gurney, Lester	O'Connell, T.
Brice, B. O.	Gagel, Fred	Oakland, F. M.
Brown, Tom	Gilbert, Lew	Oakley & Harding
Bond, Fred	Harris, Joseph	O'Rourke, Eugene
Bacon, Newton	Hirschfeld, Max	Prince, Chas. H.
Burke, J. K.	Hastings, Alfred H.	Purdy, G. W.
Boudrow, W. H.	Hardy, Albert	Purke, Lester J.
Baldwin, Laurie	Hale, John S.	Pinkham, J. E.
Bellaire, Clarence	Harrison, Duncan	Reed

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

of Heaven and Hell in Modern Babylon," B. Griswold's U. T. C. 10. Professor J. B. Del Monte, lecture, subject: "Harp of Sense, or the Secret of Character Building," 11, Trinity College series.

NORTH DAKOTA.

FAROE.—OPERA HOUSE (C. P. Walker, manager): Tom Ricketts' Troubadours in Colonel Jack to fair business Dec. 31-4. The London Music Hall Burlesque co. to very poor business 2. The Ski-U-Mah Male Quartette 9, 10; Neil Burgess' County Fair at regular prices 12.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Fargo Dramatic Club Dec. 30 in Brother Against Brother to a good house. Ricketts' Troubadours in Colonel Jack to fair business 3, 4. Charley's Aunt 15. —ITEM: Mr. Ricketts and his co. were entertained in "The Owl" while in the city. The statement that the Troubadours had closed is incorrect. The co. is en route to the Coast and report business fair.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Mills, receiver): Otis Skinner's clever performances of His Grace de Grammont 2 were witnessed by small audiences. Edmund Collier's Cross Roads of Life 3, 4 proved a large spectacular production. Co. fair. Frank Losee 7, 8 with Shant No. 2, which has fine scenery and mechanical and electrical effects. Large attendance. Johnstone Bennett in The Amazons 9; the American Players, Frank Karrington and Joseph Ransome, in Monte Cristo and Led Astray, 10-12. Elita Proctor Otis in Oliver Twist 14, 15. —HARMANUS BLECKER HALL (C. H. Smith, manager): The Wilbur Opera co. closed a week's engagement 5, by singing Indiana at the matinee, and repeating Fra Diavolo in the evening. Augustin Daly's co., under Arthur Rehn's management, appeared in "The Owl" and the audience was delighted. The bill was changed to A Night Off 9; A Cracker Jack 11, 12; De Wolf Hopper in Dr. Syntax 15. Sowing the Wind and Shenandoah underlined. —GAIETY THEATRE (Thomas Barry, manager): Bobby Manchester's Night Owls gave fine vaudeville performances 7-12. Lily Clay's Gaiety co. 14-16. —ITEM: A matinee performance for the benefit of those who suffered losses by the Delavan fire was given 4 by the Watson Sisters' Burlesque co., under the direction of Manager Barry, at his Gaiety Theatre. The receipts were \$168.75. De Wolf Hopper comes here next week under the management of Sol Davis. —William G. Gross, in advance of Shore Acres, passed through here last week on his way to Chicago.

ROCHESTER.—LYCEUM THEATRE (A. E. Woll, manager): Otis Skinner appeared in the leading roles of His Grace de Grammont, The King's Jester, and The Merchant of Venice to good business 7-9. Mr. Skinner's work was artistic in every detail. The Amazons attracted good houses 10-12. Johnstone Bennett, Maude Odell, and Eliane Ellison were admirable. De Wolf Hopper 10, 11. —COOK OPERA HOUSE (H. A. Foster, manager): A Cracker Jack seemingly pleased good-sized audiences 7-9, while The Power of the Press was presented to fine business 10-12. Harry Lacy 14-16. —ACADEMY OF MUSIC (Louis C. Cook, manager): Sam T. Jack's Creole co. appeared to big business 7-12. John E. Brennan 14-19. —ROSS THEATRE (W. C. Moore, manager): Musical Dads and good specialties amused good houses 7-12. Variety 14-16.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Edmund Collier in The Cross Roads of Life had a poor house 7, but gave a good performance. The Two Sisters to a fair house 8. They deserved a packed house. Henrietta Lee and Etta Berger as the two sisters made a decided hit. Fanny Rice in A Frau's Frolic 10; Shaft No. 2, 11; De Wolf Hopper in Dr. Syntax 14. —CENTRE STREET OPERA HOUSE: A vaudeville co. headed by Burke and Sullivan, black face comedians, opened a week's engagement at the fair of Van Vranken House Co. 7 to a crowded house. —ITEM: The hand connected with Rice's stock co., which closed a week's engagement at the Van Curler's, gave a sacred concert Sunday evening 6 to an audience of over 1,000 people. —A. E. Gates, formerly stage hand at the Van Curler, has accepted a similar position with the Fifth Avenue Theatre, New York and is Monday forth city. —The Van Vranken House Co.'s Fair, which is now running at the Centre Street Opera House, will be the last entertainment that will be held in that old resort.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): This new and beautiful theatre, dedicated Dec. 17-19 by Gustave Frohman's co. supporting Clay Clement in The New Dominion, Jane and Men and Women. Shore Acres was presented 20 to a well-pleased audience. Gorman's Gilhoolys Abroad 22 gave satisfaction to a good house. Vreeland's Minstrels gave a very fair performance with a co. of nineteen people. 1. James O'Neill presented Monte Cristo 3 to a fine audience, giving a very polished performance. S. W. Combs' co. in The Coast Guard 4 to a fair house. Hot Tamales 10; Welby's Black Crook 17; Thomas E. Shea 21-23. —ITEM: All the co. that have appeared here so far speak in the highest terms of the new theatre, and especially of the dressing rooms, which have all modern conveniences. —Manager Allen on the opening day received many congratulations by mail from friends in the profession.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. T. Nash, managers): Fanny Rice in Frau's Frolic 8; large business. —ACADEMY OF MUSIC (C. G. Sumner, manager): Eva Tanguay Comedy co. 7-12; satisfied audiences.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): McGibney Family underlined.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Tim the Tinker 7; poor house and performance. Field and Hanson's Drawing Cards 10.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): House dark 7-12.

OLIVERVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): The Two Sisters gave satisfaction to a good-sized audience 4. Joe Ott 17; Police Inspector 19; Mand Hillman 21-23.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Otis Skinner 8; good business. Robin Hood 22; Silver King 28; In Old Kentucky 28.

WHITEHALL.—MUSIC HALL (A. N. Andrews, manager): Pirates of Penzance, under the direction of Prof. L. D. Seft, was given 2-4 to good business.

ELICOTTVILLE.—OPERA HOUSE (D. P. McMahon, manager): C. W. Vreeland's Minstrels 3; full house.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Fanny Rice and a good co. in A Frau's Frolic 3; satisfactory performance. Katie Rhodes opened 7 to large business. Dockstad's Minstrels 17; Chauncy Olcott 20.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Fanny Rice 11; Richard Golden in Old Jed Protty 14.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): A Gaiety Girl (No. 2) to a large audience at advanced prices 3. The Cross Roads of Life 5; fair business. A Cracker Jack 16; Old Jed Protty 20.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Conroy and Fox in Hot Tamales 12; Black Crook 15; Dockstad's Minstrels 18. —ACADEMY OF MUSIC (Oleann Music Co., managers): Vreeland's Minstrels drew well 9, and gave a very clean and pleasing performance. Daisy Beverly's Little Fanny 10.

SYRACUSE.—WRITING OPERA HOUSE (Wagner and Reis, managers): Field and Hanson's Drawing Cards verified their name 7, 8, and proved to be drawing cards. Charley Case gave an entirely new and original monologue. Other performers please copy. Augustin Daly's co. 11, 12; The Amazons 14-16. —BASTARD THEATRE (Frank D. Hennessy, manager): A Gaiety Girl drew well 4, 5. Otis Skinner 10-12. —H. R. JACOBS' HOUSE (C. H. Plummer, manager): The Power of the Press was well attended 7-9. In the Tenderloin 10-12; Cross Roads of Life 14-16; A Cracker Jack 17-19. —ITEM: Frank M. Willis, of Two Old Cronies, was laid up with rheumatism here 2-4. He desires to deny the report that he closed season here leaving salaries unpaid, as the co. merely lay off to be strengthened and resume in New York 7, and that salaries were paid in full, documentary evidence of which he has.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Rice's Grand Opera House co. drew full houses 7-12.

NEWBURGH.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The Robin Hood Opera co. gave one of their usual good performances to a large and delighted audience 3. Shore Acres 8; large audience. Maude Hillman 14-16.

OSWEGO.—RICHARDSON OPERA HOUSE (J. A. Wallace, business manager): This new and modern house

will be formally opened 24 by the Robin Hood Opera co.

LYONS.—MEMORIAL HALL (John Mills, manager): Springer and Welby's Black Crook 9; big business; performance good. Peck's Bad Boy and Silver King underlined.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Joe Ott, assisted by his brothers and a good co., presented his new play, The Silver Gazer, to good business 7. Rev. Madison C. Peters 11; Fanny Rice 12; McPadden's Elopement, presented by Crockett's Comedians, 22. —ITEM: The Crockett's Comedians co., booked for 21, is composed of talented amateurs of this city, who have gained a very favorable reputation on the amateur stage.

CANANDAIGUA.—GRAND OPERA HOUSE (McKee and Mather, managers): Field and Hanson's Drawing Cards 2; good business. The Howard Stock co. in repertoire week of 7-12; large audiences.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Jane to large and appreciative audiences 3. The annual charity concert will be given by local talent 9. John E. Brennan in Tim the Tinker 12; In the Tenderloin 14.

CONEO.—CITY THEATRE (Powers and Williams, managers): Leacock's Faust 4; unsatisfactory performance. Edmund Collier, supported by a capable co. in The Cross Roads of Life 8; good-sized audience. A Cracker Jack 10; Shaft No. 2, 12.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Two Sisters 3; good house. The Cross Roads of Life played a fair audience 8. Howard Stock co. 14-16.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Fanny Rice in A Frau's Frolic 4 played a fair-sized audience. Field and Hanson's co. 9; good house. Rice's Stock co. 14-19. —NORMAL HALL: Dr. James Hedley lectured 9 on "Heroes and Heroism" to a good house. —ITEM: John and Harry Dillon, of Field and Hanson's co., are Cortland boys, and received an enthusiastic welcome by their many friends here.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Black Crook 14; good advance sale.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Dark 7-12.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Shaft No. 2, 1, matinee and evening, to good attendance. Fanny Rice in A Frau's Frolic 2; small audience. Lehigh University Banjo and Glee Club 4 and Charity Concert (local) 7; small audiences. Two Sisters 9; good attendance. Cornell University Glee and Mandolin Club 12; Field and Hanson's Drawing Cards 12; Hot Tamales 15.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): The Colonel and I 3; good performance.

UTICA.—OPERA HOUSE (H. E. Day, manager): Willie Collier presented A Black Number 3 before a fair-sized and well-pleased audience. Otis Skinner played a small audience 5 with The King's Jester. Fanny Rice entertained a good-sized audience 7 with A Frau's Frolic. The Two Johns 20; Old Jed Protty 1; Chauncy Olcott 2. —ASSOCIATION HALL: Ovide Musin Concert co. 3; fair-sized audience.

NORFOLLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoki, manager): Black Crook 12. Thomas E. Shea in repertoire week beginning 14.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): A Gaiety Girl was presented to a large audience 2. Frank Losee in Shaft No. 2 to good business 4, 5. In the Tenderloin drew largely 8. —RAND'S OPERA HOUSE (Randford Rand, manager): His Grace de Grammont was presented by Otis Skinner and an excellent co. to a good house 3. —GAIETY THEATRE (James Hearne, manager): Sherman and Mortissey's A Jay Circus to good houses 7-12.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Richard Golden in Old Jed Protty to good business 3.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Coast Guard 3; fair performance to fair business.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Leacock's Faust 4; full house. Boy Tramp 14; The Police Inspector 16.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Week beginning Dec. 31, Howard Stock co. to good business. Black Crook 10; Colonel and I 14; Kirmess, benefit Home Hospital, 17-19.

HEMLOCK.—GRAND OPERA HOUSE (Henry Deimel, manager): The original Peck's Bad Boy co. 11.

AUBURN.—BURTS OPERA HOUSE (E. S. Newton, manager): McGibney Family 5; small but well-pleased audience. Thomas E. Shea opened a week's engagement 7 to S. R. O. Crowds turned away.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Thomas E. Shea closed a successful week's engagement 5. Fanny Rice in Frau's Frolic played a fair-sized audience 9. Five Sisters 10; James T. Powers 12; Dockstad's Minstrels 14. —Bijou Theatre (A. A. Fennnessy, manager): Private Secretary 7-9; good business. Sefton's Comic Opera and High-Class Vaudeville co. 12.

PORT Jervis.—OPERA HOUSE (George Lea, manager): Robin Hood to a large and fashionable audience 4. Ellinwood's Players in repertoire, return engagement, 7-12 to good business. Actors' Holiday 14; Vreeland's Minstrels 22; Hettie Bernard Chase 31.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): George Leacock's version of Faust was presented 5 to a fair-sized house. Thompson and Rye's The Two Sisters co. gave a splendid performance to a large house 7. —TOWNS HALL (J. M. Putnam and Co., managers): Richard Golden in Old Jed Protty 21; S. R. O. steepest reception lecture. —ITEM: Henrietta Lee, the leading lady of The Two Sisters co., having spent a number of Summers here, made many warm friends, who were pleased to greet her.

OHIO.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The Dazzler to good business 7-9. Rice's 14-16, 10-12; packed houses. —NEW THEATRE: The Valentine, the new theatre in course of erection by George H. Keller, is being rapidly pushed. It will be ready to open about Sept. 15. The main entrance will be from St. Clair Street through an arcade 20 feet wide into a lobby in which are stairways leading to the first balcony; the gallery entrance will be from the alley, which will be paved with asphalt. Off the lobby is the main foyer 40x80, connecting with which are retiring rooms for men and women. The lower floor will be all orchestra chairs, no dress circle, and will seat 400 people. The seats will be upholstered in leather and will be the latest design, 34 and every seat back to back, with a width in proportion. There will be five boxes on a side, and all are on the first floor. There will be separate retiring rooms off of each box. The balcony hangs over the lower floor on cantilevers, thus doing away with all columns in the orchestra, as well as in the balcony as the gallery is constructed in the same Italian Renaissance. An unusual pitch of seven feet has been given to the floor, and every seat commands a view of sixteen feet square at the extreme rear of the stage. The stage has an opening 34 feet wide and 36 feet high in proportion; the stage proper is 90 feet in width and 30 from curtain line to the scene dock, which is 10 feet deep and 90 feet wide; the height from stage floor to gridiron is 50 feet, so that everything can be taken aloft without tripping. Off the stage and on the main level are five dressing-rooms, each provided with bath room and closet, the property room and green room. On the second floor are twenty-four dressing-rooms with the same conveniences as those on the first floor. The rooms for chorus and orchestra are in the basement. All dressing-rooms are provided with direct outside light, and are in a building separate and apart from the theatre and are cut off from the same by double fire escapes. This arrangement leaves the stage practically a clear box 35 feet wide, 90 feet long and 50 feet high, to be used by the scenery. The stage will be on a level with the alley so that scenery can be easily placed on it, and elevators are provided to hoist trunks to dressing-rooms. The stage entrance is made from St. Clair Street through a large and well-lighted hall. Gas and electric lights are used in the dressing-rooms, while the theatre will be lighted with electric light on the storage battery system, having a capacity for four hours. The entire building will be heated with steam by the Varyan system. The new house is represented in New York by Julius Kahn, who has already made some bookings of leading attractions.

COLUMBUS.—HIGH STREET THEATRE (Albert G. Owens, manager): A Trip to Chinatown Dec. 31-2, J. E. Toole 3-5; both to good houses 7, 8. Brothers Byrne in 8 Bells 9; McNulty's Visit 11, 12. —GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): 14-12, 3-5; fine business. James O'Neill to good business; 7-9; Dan'l Sully 10-12; Shenandoah 14-19.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht,

manager): Walker Whiteside appeared in Hamlet to a fair but appreciative audience 8. The Liliputians 21-23. —PARK THEATRE (Harry E. Feicht, manager): Mr. and Mrs. Robert Wayne 3-5; fair business. The Galley Slave 7-9; fair business. —ITEM: Manager Feicht confronted seven adverse men of various cos. who congregated in the private office of the Park Theatre business matters 8. It is needless to say that the courteous manager disposed of each one's wants in a satisfactory manner. —Walker Whiteside lectured on Hamlet at the Central High School, the largest edifice of this kind in the United States, on the afternoon of 8. —E. C. Ellis, the stage director of The Witch of Endor, arrived in this city 7, and will remain until the end of the engagement at the Grand 17-19. —The Gorman Brothers canceled their engagement at the Grand for this month, and will appear later in the season. They will appear in Gilhoolys Abroad at Memorial Hall (Soldiers' Home) 11, and their legion of Dayton friends will give them a hearty welcome. —The Witch of Endor, being under the auspices of a local organization, is now in active rehearsal and in all likelihood will be produced in an artistic manner.

SHELBY.—OPERA HOUSE (Becker and Gillilew, managers): The Opera House opened under the new management 4 with McNulty's Visit co. to S. R. O. Audience delighted.

NEWCOMERTOWN.—CITY OPERA HOUSE (E. C. Carter, manager): Heywood's Celebrities 1, 2, fair business.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Showe and Co.'s U. T. C. 12; Walker Whiteside 12; Frohman's Jane 19. A Clean Sweep 29. —ITEM: Mrs. Eva Vincent visited this city 2. —E. M. Barkley left 3 to join the Eva Vincent Dramatic co. to do advance work.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Walter Lawrence in Fabio Romani 3; attendance large. Si Plunkard 7; Elmer E. Vance's Limited Mail booked for 14. —ITEM: Manager Grimes banqueted the co. and attaches of the Grand New Years Day. The attaches of the Grand presented Punch Robertson with silk umbrella. —Thomas W. Keene cancelled. —The Daily Times devotes a column to theatrical matters in each issue made up from and credited to THE DRAMATIC MIRROR.

HAMILTON.—GLOBE OPERA HOUSE (Conroy and Vogt, managers): Dan'l Sully in O'Neill, Washington, D. C., to a fair house 7. Walker Whiteside in Hamlet 16.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Fast Mail 3; fair business.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Elmer E. Vance's Limited Mail to excellent business Dec. 29; McDuffey's Visit 3; fair business. Lincoln Carter's Fast Mail 7; big business.

ST. MARY'S.—NEW PARK THEATRE (Walter A. Livermore, manager): Hot Tamales Dec. 31; S. R. O. Murphy and Canfield in Alimony 2; performance excellent. —Go Williams in April Fool 8.

WILMINGTON.—OPERA HOUSE (Al. Dosh, manager): Si Plunkard 2; fair house. Walker Whiteside in Hamlet 9. —ITEM: The first amateur play we had for years was given 4 under the management of Professor Skeens. The piece was Ships that Pass in the Night. The house was crowded; benefit for the Wilmington band.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Limited Mail 4; full house. Fabio Romani 15.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Killarney and the Rhine 10; Stetson's U. T. C. 17; James Young 19.

CANTON.—THE GRAND (L. B. Cool, manager): Colonel R. G. Ingersoll lectured to a large audience 3. Wang 4, 5, matinee and evening, to big business. 8 bells 9; big business. Stetson's U. T. C. 10; The Two Sisters 18. —ITEM: The week of Dec. 31 was the largest in receipts in the history of the house and prospects for good business for the rest of the season seem very good.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Al. G. Field and his up-to-date Minstrels 2; big house. Glee Club of the Western University of Pennsylvania 4; large and fashionable audience. Land of the Midnight Sun 8; good house. Frank G. Carpenter 10; Jane 14; The Drummer Boy 16-19 by local G. A. R. —ITEM: W. M. Darlington, one of the soloists of the Glee Club of Western University of Pennsylvania, nephew of W. H. MacDonald of the Bostonians, is a favorite here.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Al. G. Field's Minstrels 3; full house. Little Girls' Band, local organization, concert 8; good house.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): London Belles 1; fair business. The Gormans 2; poor business. Hot Tamales 4; road business. Eva Fay 6; large audience. 14-12; largest house of the season; receipts \$1,200. Sadie Hanson 16; Adams Crazy Lot 19; Ensign 22; Black Crook 24.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): J. E. Toole in Killarney and the Rhine to a small house 7.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The White Comedy co. to fair houses Dec. 31-3; cheap prices. The Byrne Brothers in 8 Bells 8; full house. The specialties are good.

FOSTORIA.—ANDER OPERA HOUSE (Campbell and Veon, managers): Silver King played a large audience 8. Little Lord Fauntleroy 9.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Peck's Bad Boy 3; large and well-pleased audience. Hannibal H. Williams 18.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Edos, manager): Gorman's Gilhoolys Abroad 8; good house; excellent performance. Bad Boy co. 12; Oscar P. Sisson in The Colonel 19; The Dazzler 25; Jane Combs Feb. 4.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Wang 3; S. R. O. Gorman Brothers' Gilhoolys Abroad 7; fair house. Clay Clement 18. —ELKS: After the performance of Wang the members of that co. were tendered a banquet by the Fremont Lodge, of Elks.

TIFFIN.—NORRIS' OPERA HOUSE (E. B. Hubbard, manager): Gorman Brothers' Gilhoolys Abroad co. gave a splendid performance 3 to a fair house. Deserved. —Walker Whiteside presented Hamlet to fair business 4. Performance satisfactory. Wolford, Sheridan and Holmes Dramatic co. 14-16 presented The Train Wreckers, Underground and The Smugglers. Adams Crazy Lot 17.

WARREN.—OPERA HOUSE (Elliott J. Geiger, manager): James O'Neill in Monte Cristo 5; large house. Conroy and Fox's Hot Tamales 8; light business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): George W. Larsen and co. played a four nights' return engagement beginning 2at popular prices to very fair houses. Peter Maher and co. drew a large gallery 7. Gus Rulfin, a local puglist, had a bout with Maher.

SALEN.—GRAND OPERA HOUSE (Allen and Atchison, managers): Camille D'Arville Opera co. to the capacity of the house 2; gave a fair performance at advanced prices. The Private Secretary booked for 5 failed to appear. Peter Maher and his co. did a fair business 8, but failed to please. The Ensign 24; Robert Hilliard in The Nominee 28; Old Homestead Quartette 31.

CAMBRIDGE.—HANNON'S OPERA HOUSE (Robert Hammond, manager): Charity Minstrels, local, 1 under the direction of C. H. Sweeney, excellent performance to a crowded house.

CIRCLEVILLE.—GRAND OPERA HOUSE (P. A. Walling, manager): The Limited Mail 5; capacity of the house. Walker Whiteside underlined. George Bostwick, of this city, has signed with the Barnum and Bailey show for the coming season.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Walker Whiteside in Hamlet 2; good house; audience enthusiastic. E. J. Hardy lectured 4, subject "Patrick Henry." —ITEM: Fast Mail 19. —MORRIS OPERA HOUSE (George Hardy, manager): The Hamiltons 7-12.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Conroy and Fox in Hot Tamales 2 gave a pleasing performance to a good house. Gilhoolys 12; Walker Whiteside 18.

CHICAGO JUNCTION.—CHICAGO OPERA HOUSE (Louis Simmermacher, manager): McNulty's visit played a good house 2.

LIMA.—FACTOR OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Colonel R. G. Ingersoll lectured on "The Bible" to a packed house 4. The Coast Guard played a fair audience 5. One of the Boys, booked for 7, failed to appear. No circus assigned. The Gormans in The Gilhoolys Abroad 10.

SANDUSKY.—BENHALL'S OPERA HOUSE (Charles Benhall, manager): Gorman Brothers in their new venture. The Gilhoolys Abroad played a fair-sized audience 5. New specialties and new marching act were introduced. Rice's Supper Party in the Operatic Extravaganza 14-12. Nearly every seat taken at

advance sale twenty-four hours before the performance. Adams' Crazy Lot 14 and Gustave Frohman's New Dominion 14. —ITEM: The Gorman Comedy co. Sunday here 4.

IRONTON.—MASSON OPERA HOUSE (B. F. Ellsberry, manager): Aiden Benedict's Fabio Romani with living pictures drew a large house 1. Audience well pleased. A Barrel of Money 4; fair house; performance good.

BELLEVILLE.—GLASS OPERA HOUSE (George W. Gay, manager): Elmer E. Vance's Limited Mail Jan. 1 to large audiences. Walker Whiteside in Hamlet 1; every seat sold by the time the doors opened. Receipts, \$425. Andy Amann's Chin Sweep 16.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Corse Payton Dec. 30-4; good business. Silver King 7; fair business. A Crazy Lot 18; Albu Heywood 20; Isle of Champagne 30.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Paul Kauvar drew a fashionable audience 8. Ovide Musin Concert co. 14. —ITEM: John W. Barry, of the Paul Kauvar co., was recognized as an old favorite. All his work is most acceptable. He was here four years ago with Kammage's Standards. He was, Sadie Farley, is with Pearson's She co. playing leads.

WAPAKONETA.—OPERA HOUSE (G. H. Winter, manager): Peck's Bad Boy 8; good business. Clean Sweep 14; The Colonel 22.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breton, manager): House Dark 7-12.

CHILLICOTHE.—MASSON OPERA HOUSE (E. S. Robinson, manager): Si Plunkard 3; full house. Dan'l Sully in O'Neill, Washington, D. C., 4, played to the first light house of the season. The co. deserved good patronage, but the weather was unfavorable.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Limited Mail 2; good house. Audience well pleased. —ITEM: Edward Schelburn, an old musician, died here 1. Deceased played the first steam caliope that ever traveled with a circus in America. —The ex-ball player, William Sunday, was here several days conducting a revival service.

KENT.—OPERA HOUSE (W. J. Caris, manager): Effie Ellsberry supported by Robert Drouet and an excellent co., presented Doris Dec. 29 to a very large and fashionable audience at advanced prices. Conroy and Fox in Hot Tamales 7; large and delighted audience. Conroy and Fox are clever and were well received. Miss St. George Hussey, a favorite here, made a hit, as did J. R. Shields and Kittie Allen. Stetson's U. T. C. 11; Neil Florence 14; James Young 25.

SPRINGFIELD.—GRAND OPERA HOUSE (E. R. Foltz, manager): Conroy and Fox in Hot Tamales 3; good business. Wang 9; Brothers Hymie in 8 Bells 11; Walker Whiteside 15. —BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Marie Kymie co. Dec. 31-2; business fair. Corse Payton co. 7-12. Owing to reports of poor business in the one-night stands he had booked, William T. Fennnessy, manager of Slaves of Gold co., closed here temporarily Jan. 1. The co. opens again in St. Louis Feb. 17 to play the rest of the season in the cities.

OREGON.

PORTLAND.—MARQUAN GRAND (W. P. Adams, manager): Marie Tavyar Grand English Opera co. in Rigor letto, Martha, Cavalleria, Rusticana, I Pagliacci, Tannhauser, and Carmen did good business week ending 4 (matinee). Dark 14-16. Thomas W. Keene next. —CONROY'S NEW THEATRE (John F. Conroy, manager): Mr. and Mrs. R. E. French, Portland favorites, supported by an excellent co., appeared in The Golden Giant, Dr. Jekyll and Mr. Hyde, and Montezuma week ending 6 to large audiences. —ORPHEUM (W. S. Ford, manager): Continued production of The 3

A. Yecker, managers: Princess Bonnie drew a large house, return engagement, 4. Camille D'Arville in Madeline, or The Magic Kiss, delighted two large audiences. It was the best operatic attraction of the season, and Miss D'Arville fairly captivated her audience. Louis Aldrich in My Partner drew a fair house. The New Boy pleased a large audience. The Magic Tailsman to a light house. Uncle Tom's Cabin 11; A Barrel of Money 12; Kellar 14.—**ITEMS:** Camille D'Arville narrowly escaped a serious accident at the Stevens House. In entering the elevator she impulsively looked out to address a friend, the elevator started, and her head struck the doorway. The elevator boy quickly pulled her out of danger.—George W. Goodhart, late of Ringling Brothers' Circus, has returned home, and is engaged as bill-poster for the Fulton.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Howard Wall's ideals in repertoire drew large houses and gave good performances 3-5. U. T. C. to a large house. 8.—**ACADEMY OF MUSIC** (John D. Misher, manager): The return engagement of Princess Bonnie attracted a large audience. 3. Louis Aldrich gave a very good performance of My Partner 8.—**BIJOU THEATRE** (George W. Middleton, manager): W. D. Saphar gave a fine performance of The German Volunteer to large houses 7-12.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Bartholomew's Equine Paradox 3-5; small houses. Field's Minstrels 9; Land of the Midnight Sun 12; Charles Rohl, benefit of local hospital, 14; The Silver King 18; Black Crook 22; Herbert Cawthorn in A Cork Man, return date, 24; Thomas E. Shea in repertoire 26.

CARDONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Robin Hood Opera co.; large audience.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): 8 Bells to a large and well-pleased audience. 2. Stetson's U. T. C. 8; satisfactory performance.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): Shore Acres 2; large and well-pleased house. Joe Ott in The Star Gazer 4; poor business. Derby Mascot 7; top-heavy house. The New Boy 10; Robin Hood 11.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Dockstader's Minstrels Dec. 31; large house. Elwood Carpenter's Cinderella co. (juvenile) matinee and evening 3; poor business. Louis Aldrich in My Partner 10; Derby Mascot 12; Shore Acres 15.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): George Stevens in The Police Inspector gave a good performance to fair business. 5. Arthur Denning's Minstrel and Comedy co. to a fair house. 7. The Minstrel part of the performance did not please the audience. Wilfred Clarke in A Widow Hunt 9; satisfactory performance; medium business.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Magic Tailsman 10.—**ASSEMBLY BUILDING** (M. S. Way, manager): Madeleine, or The Magic Kiss, 14.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): Lincoln J. Carter's Tornado pleased a large audience. 3. Madge Tucker co. opened 3 to a large house. John E. Toole in Killarney and the Rhine 15; Oliver Byron 22; Trolley System 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): Louis Aldrich in My Partner 3; good-sized and much-pleased audience.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): Little Pansy co. 17; Trolley System 22; Black Crook 29; J. E. Toole 31.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Louis Aldrich in My Partner 9; light business; excellent co.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Arthur Denning's Minstrels 5; good business. Wilfred Clarke and a very good co. in Tit for Tat 9 to a small but pleased audience. The Markoe U. T. C. 12.

BELLEFOUNTE.—GARMAN'S OPERA HOUSE (Al. Garmann, manager): Carter's The Tornado to a good house 8.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Macy's Concert co. 4; fair-sized audience; entertainment pleasing. The Trolley System 5; business fair.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Horace Mitchell in A Flag of Truce to good business. 3. Al. G. Field's Minstrels gave their usual clever performance 5.—**ALTMAYER THEATRE** (R. B. Deane, manager): Waiter's Comedy co. amused the people at popular prices 7-12.

UNIONTOWN.—GRAND OPERA HOUSE (John Balingier, manager): Al. G. Field's Minstrels 4; big business.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Kellar the magician 7; good performance to S. K. O.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Camille D'Arville in Madeline, or The Magic Kiss, 4; large audience. Kennedy's Players 7-12; crowded houses.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Derby Mascot 3; fair business. Scranton Oratorio Society in Chimes of Normandy 4; good business. Louis Aldrich in My Partner to fair business. 2. Robin Hood Opera co. 7, 9 in Robin Hood and The Knickerbockers to large business.—**THE FROTHINGHAM** (O. E. Jones, manager): Leigh University Glee and Banjo Club 4; The South Before the War 8, 9; both to fair business.—**DAVIS THEATRE** (George E. Davis, manager): Sefton's Comic Opera co. in China vs. Japan 7-9; good business.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Dark 1-8.—**ITEMS:** George W. Mason purchased on Jan. 5 at sheriff's sale the Farnsworth one half interest in the Opera House; consideration, \$11,565. The house will be remodeled in the Spring and will be run under the same management. Bids will be asked for at once from the best architects, so that there will be no delay in remodeling the house in the Spring.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Stetson's U. T. C. co. 7; good business. The Derby Mascot 15; One of the Boys 19; The Ensign 25.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): James O'Neill in Monte Cristo 4; large audience. Conroy and Fox 11; In Old Kentucky 14.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myers and Misher, managers): Paul Kaurer 1; large house. Camille D'Arville Opera co. 3; packed house. Wilfred Clarke 4 in A Widow Hunt; everybody pleased. Louis Aldrich 5 in My Partner; exceptionally fine play; fair house. Al. G. Field's Minstrels 7; very large co. of artists that will always draw big houses. A Barrel of Money 10; Steve Brodie 15; Peter Maher 17; Charles T. Ellis 19; George Dixon 21.—**HARRY DAVIS' EDEN THEATRE** (End. Young, manager): A strong list of variety people drew large houses 31-5.—**EAST SIDE THEATRE** (Cloyd Kirlin, manager): Waiter's Comedy co. 14-19.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Derby Mascot 8; fair-sized audience. Comstock's Minstrels 12.—**ITEM:** A new place of amusement is being erected by a stock company on the North side of the Lehigh. The seating capacity will be about 1,000. J. H. Hemmerly and W. B. Schaffer will be the managers.

ERIE.—MACNEIGHOR HALL (Wagner and Reis, managers): The Cornell Glee, Banjo and Mandolin Club 3; fair audience.—**ITEMS:** There will probably be no more amusements here until the reopening of the New Park Opera House, which, if nothing happens, will be in about six weeks. Wagner and Reis have concluded to close up Macneighor Hall, which, owing to its location, is not available as a place of amusement.—Wagner and Reis have tendered Joseph U. Chemet, their local manager, the use of Macneighor Hall for a benefit, which will take place the latter part of this month.

BUTLER.—PARK THEATRE (George Burkhalter, manager): The Tornado 4; small house. Ovide Musin Concert co. 8; good house.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Minnie Lester week ending 5 to fair business. Sadie Hanson in A Kentucky Girl 7; large house. The Outcast 12; Down in Dixie 15; Kellar 17; A Baggage Check 18, 19.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamerly, manager): The Police Inspector to a light house 7; performance good. Lew Dockstader's Minstrels had a crowded house 9.—**BIJOU** (Mr. Doyle, manager): Minnie Seward in repertoire 7-12; light business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Keenan-Mentayer-Otis co. in Oliver Twist 3; delightful

performance to large attendance. Joseph Haworth, as Hamlet 7; large and pleased audience. George Monroe in My Aunt Bridget 10; good house. Jacques Kruger in Hoss and Hoss 16; Willie Collier in A Back Number 18.—**ITEM:** Captain John Waters was inaugurated mayor of this city 7. The mayor-elect is well known to many professionals, and on the evening of 7, with a party, he occupied a box at Joseph Haworth's performance of Hamlet, Mr. Haworth being an old friend. After the performance "Jo." was one of the guests of the Commercial Club, where he made many friends by his genial manner and the rendition of "That Old Sweetheart of Mine."

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Katherine Rober in A Heroine in Rags to paying business 7-12. Ethel Tucker in A Fair Rebel 14-19.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Agnes Herndon presented La Belle Marie and Married Not Mated 4, 5 to small houses. House dark 7-12.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): John E. Brennan in Tim the Tinker gave a satisfactory performance to a fair house 5. Kitty Rhodes in repertoire 14-19.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Rush City 7; fair house. Midget Minstrels 17; Fanny Rice 18; Humanity 23, 24; Power of Gold 25-29; Joseph Haworth 31.

SOUTH CAROLINA.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): The Swedish Concert co. 3; good and well-pleased audience. A Trip to Chinitown 10.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Harriet Weems and Mr. Doud 4 in Othello to a small but well-pleased audience.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): U. T. C. Dec. 31; good house. Swedish Concert co. 1; Hi Henry's Minstrels 12.

SUNTER.—ACADEMY OF MUSIC (J. A. Shwimer and Co., managers): Gorton's Minstrels 5; good performance to good business. Harriette Weems in Othello to fair business 7. Cricket on the Hearth and Little Rebel 8; Baldwin Melville co. 10-12.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Crowl, managers): Charles Frohman's Charley's Aunt 11.

TENNESSEE.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager): Robert Mantell in The Marble Heart, Monbars and The Corsican Brothers to very large audiences 3-5. Alabama co., with Frank C. Bangs in the leading role, to good business 7-9. Nat Goodwin underlined.

GRAND OPERA HOUSE (R. S. Douglas, manager): A very capable co. in an American naval play entitled The Ensign to fair business 3-5. They will, however, be treated to much better business should they return. Black Crook 7-9. A Bunch of Keys underlined.—**AUDITORIUM** (Ben M. Stainbeck, manager): Hon. W. C. P. Breckinridge lectured before an audience of about 700, composed principally of men, 2. Ex-Governor Bob Taylor in a new lecture, "Visions and Dreams" 7; audience numbered upwards of 1,500.—**ITEMS:** R. E. Stevens, manager of Robert Mantell, was socially entertained by friends here who knew him before the war when he lived in this section.—J. Aldrich Libbey and wife, also Downing Clark, left the Pauline Hall co. after their engagement here and returned to New York. Signor Michaelena joined the co. here to take Mr. Libbey's place.

NASHVILLE.—THE VINDOMM (W. A. Sheetz, manager): Donnelly and Girard in The Rainmakers 3-5 to good houses. The Prodigal Father 7; fair house. A Bunch of Keys 8, 9; small houses. The Black Crook 10-12; James J. Corbett 14-16.—**GRAND OPERA HOUSE** (Curry and Boyle, managers): James Young 3-5; very light houses. Hon. W. C. P. Breckinridge 8 lectured to a small audience. Nat C. Goodwin 10; Powell 15, 16.—**THE BIJOU** (John Kellner, manager): Alva Heywood in Down in Juddym and Edgewood Folks 4-11 to light business.

KNOXVILLE.—STANT'S THEATRE (Fritz Staub, manager): The Kirmess 2-4, with matinee by 150 local people under the directorship of A. J. MacDonnell, of New Orleans, for the benefit of the Margaret McClung Industrial Home, was one of the best spectacular performances and the most brilliant affair ever seen in this city. The theatre was beautifully decorated with bunting, hois and roses. The boxes were also decorated and represented four nations, America, Germany, Spain, and Japan. The theatre was crowded at every performance and receipts were about \$1,700. The Passing Show 7; James J. Corbett 10; Marie Jansen 14.—**ITEM:** The feature of each performance was the rainbow dance by little Eva Leahy, daughter of our popular doorkeeper, and was one of the prettiest dances of the Kirmess. It was the only encore to which the manager permitted a response.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): James Young as Hamlet 2; poor business. Mr. Young's support is poor. Alabama 3; good house. Frank C. Bangs as Colonel Preston made a hit.—**ITEM:** Complaints are made about unruly behavior in the gallery of Elder's Opera House. The players restored times lately have had to stop until order was restored. Members of cos. also complain about the theatre never being warm enough for them to play comfortably in. Manager Wood should rectify these matters.

MURFREESBORO.—MASON'S OPERA HOUSE (W. J. Brooks, manager): Alabama 4; small but appreciative audience. Co. deserved a packed house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Alva Heywood in Edgewood Folks 4, 5 and matinee gave three excellent performances to large audiences. The Merchant of Venice; by local talent 7; packed house. Mr. C. F. M. Parker as Shylock and Mrs. Sam Schwartz as Portia divided the honors. Canary and Lederer's Passing Show 9; packed house; very satisfactory performance. James J. Corbett 12.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Ex-Governor Bob Taylor delivered his lecture entitled Visions and Dreams to a large and appreciative audience 4. Eli Perkins 21. Al. G. Field's Minstrels 23.—**EX-GOVERNOR** Taylor will lecture on various subjects at all the larger towns throughout the State of Arkansas during the month of January.

JACKSON.—PVTIAN OPERA HOUSE (Woerner and Baum, managers): James Young in Shakespearean plays Dec. 31-1 and matinee. Charley's Aunt 3; good house. Local talent presented Erminie 5. The Ensign 7 to a highly pleased audience. Black Crook 14. Fencing Master underlined.—**ITEM:** The Dramatic Mirror can always be found at Harris and Co. bookstore.

TEXAS.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): Kraus stock co. in repertoire Dec. 21 for a week to light business. Lady Windermere's Fan 9.

PARIS.—PETERSON'S THEATRE (R. Peterson, manager): Joshua Simpkins 2; top-heavy house. She 4; fair house. Tisso's Living Pictures 8; Fencing Master 10.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Dark Dec. 31. Joshua Simpkins 9; Lady Windermere's Fan 14; Derby Mascot 15.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Pearson's She was presented to a fair-sized audience 3. Reeves and Ford's Comedy co. in Joshua Simpkins to a small but appreciative audience 3. Fast Mail 6; Gladys Wallis 11; advance sale very large for Miss Wallis.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Dewey Heywood Concert co. Dec. 31; crowded house.

FLATONIA.—ARNIM AND LANE OPERA HOUSE (E. A. Arnim, manager): Miss Gertrude Haynes and Charles Schraeder, assisted by local talent, gave a concert to a good house 4. The entertainment was such an artistic success that Manager Arnim offered a guarantee for another concert on 9.

MARLIN.—KING'S OPERA HOUSE (G. A. King, manager): House dark week ending 5 and 12.

HOUSTON.—SWENNEY AND COONER'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Gladys Wallis, supported by the Part Rosa co., pleased a fair audience Dec. 31. Fencing Master, afternoon and evening of 1; good houses at both performances. Marie Wainwright presented The Daughters of Eve to a large and fashionable house 2.

WAXAHACHE.—OPERA HOUSE (W. H. Deavenport, manager): Gladys Wallis 7.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Dewey Heywood Concert co. to fair business 1, matinee and night. Tyler Amateur Minstrels to fair business 2. Fast Mail 10.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): House dark week ending 4. America's Vaudeville co. 5-7; Blind Tom 8; Sam T. Jack's Bull Fighter co. 12.—**ITEM:** Bull fights and Wild West co. attracted big crowds Dec. 30-1 at Juarez, Mexico.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Joshua Simpkins 2; top-heavy house. Tisso's Living Pictures 3; poor business. In Old Kentucky 3; good house and satisfactory performance. She 7; Gladys Wallis 8; Fencing Master 10.

DALLAS.—OPERA HOUSE (George Anzev, manager): The Black Crook on Dec. 31 to very good business. Lady Windermere's Fan 2, 3; co. deserved better patronage. Pauline Hall presented Dorcas 4, 5 to excellent business.—**ITEMS:** Arthur Miller, of the Pauline Hall co., will again act as treasurer of the co.—T. P. Michelen, the tenor, will join the co. at Galveston.

BRYAN.—OPERA HOUSE: Tisso's European Novelties and Living Pictures 16; She 22.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): She 3; excellent performance; good house. Gladys Wallis 9; Fencing Master 11; Robert Mantell 12; Pauline Hall 15.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): Dark week ending 5.

VOAKUM.—OPERA HOUSE (Levy and Sterde, managers): Amateurs gave Rio Grande for the benefit of the Baptist Church to an overflowing house 4. Best production ever put on here by local talent.

MC KINNEY.—OPERA HOUSE (James A. Barnett, manager): Tisso's Living Pictures and European Novelties 3; fair business; an inferior performance of the variety order. She 8.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): House dark since Dec. 31. Frohman's June 25.

AUSTIN.—MILLITT'S OPERA HOUSE (Rigsby and Walker, managers): Dorothy Morton in The Fencing Master 4; splendid business. Lady Windermere's Fan 7; Pauline Hall 11.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Lady Windermere's Fan Dec. 31; New Year's matinee and night to fair houses. Gladys Wallis, supported by Joe Cawthorn and Patti Rosa co., presented A Girl's Way to a packed house 3.

HILLSBORO.—OPERA HOUSE (A. T. Rose, manager): The Albert Taylor Comedy co. in The Fall of the Alamo to poor business 4.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Reno and Ford's Joshua Simpkins co. to a fair-sized audience Dec. 31. Tisso's Living Pictures and European Novelties 3; very good business.—**DEATH:** D. A. Ford, manager of the Joshua Simpkins co., which played here Dec. 31, died at Cleburne, Tex., on 30. The remains passed through here on the Santa Fé en route North for interment. The co. met the train here, and a very touching scene was witnessed.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Gladys Wallis in A Girl's Way 5; small house. A return engagement will draw a good house. Fast Mail 11.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Reno and Ford's Comedy co. in Joshua Simpkins to excellent business 4. Audience well pleased.—**ITEM:** D. A. Ford was taken ill in Cleburne on Dec. 25, and died there on Sunday, Dec. 30, while the co. was in Gainesville. The remains were sent to Mr. Ford's home in Catskill, N. Y., for interment. The co. proceeds under the sole management of Charles Reno.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Lady Windermere's Fan was presented to a good house 4. The Fencing Master by the Whitney Opera co. drew a large-sized audience at advanced prices 5. The opera was well received here. She 14; In Old Kentucky 16; Robert Mantell 18; Rhea 19.—**ITEM:** Jake Schwartz, manager of the Opera House at Bryan, was a visitor here last week.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Lottie Collins and her co. of specialty performers Dec. 31-1 to fair business, the last night being the best. The Meers Brothers' performance on high wire is considered the best in its way of anything seen here. Alexander Salvini underlined; large advance sale.—**GRAND OPERA HOUSE** (J. B. Rogers, manager): Stock co. in London Assurance to good houses; some nights packed. Blanche Bates as Grace won all hearts by her sweetness. Madge Carr Cook as Lady Gay Spanker evoked enthusiastic plaudits. Messrs. Frawley, Blakemore and Clarke are said to better advantage than before. The audience has been of a better class than on the opening week. All the comforts of home is the next bill.—**LYCUM THEATRE** (Briant S. Young, manager): Attachment drew fair business week ending 5.—**CONTINENTAL HALL** (M. Christensen, manager): Prof. Oscar R. Gleason, horse tamer, 3-5; crowded houses.

VERMONT.

BATTLEBORO.—TOWN HALL: A large and thoroughly pleased audience witnessed Breakers Ahead, a two-act opera by B. J. Kenyon and Miss Fanning, of Norwich, Conn., on 3, 4.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Fred. Lennox and Joe Sadler in Prince Pro Tem 4; large house. Dan McCarthy in The Pride of Mayo 12.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Maude Hillman week of Dec. 3-5; good business. Lotus Glee Club 9; S.R.O. Dan McCarthy 11; Boy Tramp 14; Princess Pro Tem 15; Two Johns 21.—**ITEM:** Manager Walker has purchased a set of Edison's kinetoscopes, and will exhibit them in the large town of New England.

BENNINGTON.—OPERA HOUSE (Opera House co., managers): Shuff No. 2 had a very good house 3. The De Wolfes, magic entertainers, 7, 9. They had a good house 7, but a small one 8. A Life's Revenge 18, by amateurs from Hoosick Falls, N. Y.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Richard Mansfield presented Stoddard's Napoleon Bonaparte to the capacity of the house 7. The audience was ultra-fashionable, and the receipts the largest Mansfield has ever played to in this city. The play did not make a favorable impression, but the artistic merit of Mansfield's work in the piece was enthusiastically recognized. The White Squadron was presented for the first time in Richmond 9. The audiences were small, and demonstrative as far as the heroics and platitudes went. This old style of melodrama is rapidly becoming effete here, and no amount of press work seems able to conjure an audience of ordinary dimensions. Amateur talent had a turn, giving a monster vaudeville entertainment for the poor of Richmond 10. The house was packed from pit to dome, and the twenty-seven "turns," which included living pictures, acrobatic feats, boxing, and a burlesque on Henry Irving were admirably given and enthusiastically applauded. Donnelly and Girard in The Rainmakers 11, 12. Present indications point to large audiences. Potter-Bellows presented Charlotte Corday, Francillon, Camille, and She Stoops to Conquer 13-15.—**THE NEW THEATRE** (Thomas G. Leath, manager): The Veteran Corps Band of Baltimore gave one of their popular concerts to a small but well-pleased audience 7. They will play a return date 12. Gus Hill 16, 17; Morris' Horse and Dog Show 18, 19.—**ITEM:** Samuel J. Young, professor of elocution at the Richmond College, has been appointed dramatic critic of the Richmond Times.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Stowaway 2; small audience. The Passing Show 4; crowded house. The Veteran Corps Band of Baltimore 8; average house.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Neal, manager): Two Colonels 3 had an unremunerative, but very appreciative audience. Other attractions of a social character prevented a fuller attendance. The Stowaway 4 did better as to receipts and was much applauded.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): A Flag of Truce, which was billed for this house 5, owing to a railroad accident, did not appear, and money was refunded on advance sale.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Two Colonels 2, small but very appreciative audience. The Stowaway 5; fair business. The Rainmakers 7; large and enthusiastic audience. Harris Brothers' Dog Show 8; poor business.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Thomas Keene in Hamlet, Louis XI. and Richard III. to large houses 1-3. Katie Putnam 6, 7.—**CORRIGAN'S**

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THEATRE. (W. M. Russell, manager): Pyke Opera co. in Tar and Tartar 2-2. The co. made a decided success. Return engagement of Charles F. Riggs' co.—**ITEMS:** Manager Wilbur, Katie Putnam co., reports splendid business along the route.—A rumor had it that Mr. Keene had lost his voice and had cancelled his Northern dates. This has proven wholly untrue as Mr. Keene was suffering from a slight cold only and is now in the best of health and spirits.—Owing to washouts the Keene co. cancelled 31 and New Year's dates here, not being able to reach here until 1.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, lessee and manager): R. E. French's co. in The Golden Lion 10; Katie Putnam 25; Rickett's Troubadours 31.—**ITEM:** Mr. Fuller, the lessee of the opera house has made arrangements to run the Frazer Opera House of Pendleton, Ore.

TACOMA.—THEATRE (John W. Hanna, manager): Thomas Keene in Hamlet 4; Richard III., 5; fair business. Miss Lawrence as Ophelia made a decided success.—**ITEM:** The controversy between the owners of the Tacoma Theatre and the manager is still unsettled and in the meantime he holds the fort, while the new lessees wait.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Paul Kaurer 4; fair business. Stetson's U. T. C. 5; light business. Land of the Midnight Sun 7; fair business; should have had a packed house. Jan 15, 16; James O'Neill 21; Shore Acres 25.—**GRAND OPERA HOUSE** (Charles A. Feiler, manager): Barrel of Money 7-9; good business. Jarlon Comedy co. 17-19; One of the Boys 21-3.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Aiden Benedict in Fabio Romani 4; fair business. Limited Mail 16; Al. G. Field's Minstrels 19; Stetson's U. T. C. 23.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Cinderella (local talent) 1, 2; good business. Aiden Benedict's Fabio Romani 3; good business. Paul Kaurer 7; Byron Williams, lecture, 10; Lincoln J. Carter's Limited Mail 15.

WISCONSIN.

APPLETON.—OPERA HOUSE (E. Erb, manager): Spider and Fly co. 3; good business. Our Uncle Dudley 3; Our Flat 7.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Nellie McHenry in A Night at the Circus to a large and well-pleased audience 7. Our Uncle Dudley 10; Fox's Pantomime co. 12.

FOND DU LAC.—CRISCIANT OPERA HOUSE (P. B. Haber, manager): Earlie Lindon week ending 5 to light business. Our Flat 9.

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manager): Marie Burroughs opened 7 in The Prodigate to a fairly good house. Miss Burroughs assumed the role of Leslie Boundwell, and was ably supported by John C. Kellard as Dunstan Renshaw. Felix Morris 14-16; The New Boy 17-19. Toronto Opera House (Ambrose J. Small, manager): Florence Bindley in The Captain's Mate 7-12; big business. John Griffith in Faust 14-19. Academy of Music (F. W. Stair, manager): The White Crook opened 7 to a very large house. Some of the specialties were excellent, notably Emma Rose Lee, Sanford and Lee, and Lamont and Love in their original specialty. Trust: O. B. Sheppard, manager of the Grand, was on 9 re-elected an Alderman for the Third Ward.

LONDON.—Grand Opera House (A. E. Roote, manager): Holden Comedy co. Dec. 31-4; good business. Rev. Dr. Lockwood, of Cincinnati, gave an entertainment billed as "Spiritualism with the Lights Out" 8 to a big house. Max O'Rell 9; Nellie Gannon 10; Dr. Lockwood in "Spiritualism with the Lights Out" 11. Times: Benie Bonehill was booked for 7, but cancelled owing to illness. Benie and Howe, lessees of the Lyceum, have sold out the lease to Charles F. Dempsey, of Port Huron. The house will be renovated and will reopen 28 under the name of Wonderland. Jennie Woodward of this city, a pupil of Harold Jarvis of Detroit, left 5 for New York to join The Birth of Venus co. now rehearsing there.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): Rickert's Troubadours 7-9.

QUELPH.—Royal Opera House (Albert Tavernier, manager): Amateur theatricals 11; David Christie Murray 16.

CHATHAM.—Grand Opera House (W. W. Seach, manager): Rarely does an audience here have such a treat as was presented 9 by Nellie Gannon. There should have been a crowd of house. Her mimicry and acting were clever, besides being a skilled vocalist and pianist.

VICTORIA.—Theatre (Robert Jamieson, manager): Katie Putnam in Dad's Girl, The Old Curiosity Shop, and Erna the Elf Dec. 31-1 to good business. The Pyke Opera co. open for three nights on 3.

VANCOUVER.—Opera House (E. Evans Thomas, lessee): Shadow Pantomime and Magic Lantern Entertainment was given New Year's Day by the staff of the Opera House. Katie Putnam's return engagement opened 2 in The Old Curiosity Shop to a good-sized audience.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): House dark week ending 3. Benie Bonehill cancelled 8 on account of illness.

HALIFAX.—Lyceum (H. B. Clark, manager): House dark 1-4.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): House dark 2-4; Max O'Rell 10.

ST. JOHN.—Munichian Institute (T. R. Hanington, manager): Wallace Hopper co. in repertoire to good houses 7-12.

BELLEVILLE.—Queen's Opera House (S. P. Powers, manager): Louis Morison in Faust 7; house packed. G. H. Sazelle in The Entertainers 21, 22.

[Received too late to classify.]

SAN FRANCISCO.

MINN. TAVARY and her co. of singers appeared in Biglietto at the Baldwin last evening. Minn. Tavery and A. L. Guille received a warm and effusive welcome. All the principals, in fact, were encored repeatedly. The advance sale for the engagement is exceedingly large owing to the change of opera every night.

Lottie Collins and her Troubadours made things lively at the California last night. Her songs and dances seemed to please the audience. The one-act skit, The Fair Experiment, is similar to The Circus Rider, in which the late Boston Volke was imitable. Wood and Shepard, Marion, Hayes and Marion, Anna Millworth and the other specialty people were excellent. The Devil Bird, a one-act operetta, concludes a very enjoyable performance.

Marie Heath played at the Alcazar to a good house. Next week, The Operator.

Will of the Wisp at Morosco's to fair business.

Lella Rock still plays to big business at the Tivoli.

The Wolves of New York at Stockwell's to fair business.

Joseph Gottlob has been secured as advance representative of The Passport co. for the coast tour. William Greer Harrison, the author of Rummaged, Frederick Ward's new play, is at work on another new drama called John of Palma.

The Actors Protective Association movement has been started in this city. A meeting was held last week. L. Holden was elected chairman and George Osborne was elected secretary. The constitution and by-laws were adopted, similar to those recently drawn up in Chicago where this organization was originally formed.

Scheels' Auditorium closed on Jan. 3. The concert business was not a paying venture. The Bush Street venture, also a failure, closed last night.

H. F. TAYLOR, JR.

MILWAUKEE.

Business experienced a decided revival at the Davidson 6-9 when The Passing Show appeared for four performances. Nothing that has ever visited Milwaukee in the nature of a variety entertainment has equaled this comb. in point of excellence. The arrangement of the various specialties, and the uniform worth of the different artists combine to make a programme of exceptional strength. To mention any particular one of the co. as contributing particularly to the entertainment would be an injustice to the rest, and for this reason I will only say that each one of the co. is individually entitled to praise for hard, conscientious work. Tim Murphy in Alimony and The Girl I Left Behind Me are underlined.

Across the Potomac at the Academy 6-9 to moderate business.

The attendance at the Bijou has been light the past week. The Ups and Downs of Life, with Mr. and Mrs. Oliver Byron in the principal roles, did not succeed in exciting much enthusiasm.

Colonel Ingersoll packed the auditorium of the Stadt Theatre 7, and Bob Fitzsimmons has turned people away at the People's this week. His co. this season comprises several good specialty performers.

Manager Litt was in the city for a few days this week after a short sojourn in the Twin City, where he reports business improving. He is very sanguine of the success of his new drama, War of Wealth, which will receive its first production at the Chestnut Street Theatre, Philadelphia, Feb. 28. Mr. Litt has still to make his first failure on a new production, and I hope the time is a long way off.

John E. Henshaw made a big hit with Gus Weinberg's latest song, "Girl Wanted."

These agents have been in the city during the week: Ben Stern, representing The Girl I Left Behind Me; "Red" Hamilton, of Across the Potomac; C. B. Dillingham, ahead of John Drew; and Henry Green, of Charles's Aunt.

OBITUARY.

Archibald Gordon, a well-known journalist and dramatist, died on Jan. 9 at his home on Staten Island. He had been suffering from Bright's disease for several years, and was stricken with paralysis last Summer. "Archie" Gordon, as he was commonly called, was born in Cork in forty-six years ago. He came to New York at the age of twenty, and took up the profession of journalism. He also wrote several successful plays, among which were Trislie, Marriage Failure, and That Girl from Mexico. Mr. Gordon's friends are organizing a benefit in aid of his family which will take place at the Bijou on Jan. 27.

Mrs. Catherine M. Hamilton, widow of William Cranston Hamilton, died last Thursday at Tremont, in her seventy-third year. Her sons, P. P. and John W. Hamilton, are well known in amusement circles.

George B. Farrin, known as "the song-and-dance dwarf," was found dead in bed at 401 East Sixteenth Street last week Tuesday. He had recently been discharged from Bellevue Hospital.

Marie Laurens mourns the death of her father, Lawrence O'Connor, which occurred at Worcester, Mass., on Jan. 4. He was seventy years of age. Mr. O'Connor was known to many members of the profession.

VAUDEVILLE JOTTINGS.

A vaudeville entertainment is now one of the nightly attractions at the New Manhattan Athletic Club. The performances are given at eleven o'clock, and members are permitted to bring ladies. Last week the performers were Bellard and Jadyne, Clara Thropp, Howard and Williams, Mlle. Olive, Lizzie B. Raymond, Violet Dale, Sam Bernard, Harding and Ab Sid, Dorothy Drew, and a ballet under H. Fletcher Rivers' direction.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Santa Barbara Cal., Jan. 18, Los Angeles 20. ADA GRAY: Battle Creek, Mich., Jan. 17, Pontiac 18, Flint 19, Detroit 21-23. A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Jersey City, N. J., Jan. 14-19. ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Denver, Col., Jan. 14-18.

AEROS THE POTOMAC (Edgar Foreman, mgr.): Chicago, Ill., Jan. 14-19, South Chicago 20, Grand Rapids, Mich., 21-23. A SUMMER BLIZZARD (O. L. Hagan and Co., mgrs.): Milwaukee, Wis., Jan. 13-18.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): New York, N. Y., Jan. 14-19. A TEXAS STEAK: Brooklyn, N. Y., Jan. 14-19. AMAZONS (Percy Sage, bus. mgr.): Syracuse, N. Y., Jan. 14-16, Buffalo 17-19, Providence, R. I., 21-23, Newport 20, Fall River, Mass., 29, Taunton 30, New Bedford 31.

ALABAMA (Clement Bainbridge, prop.): Hot Springs, Ark., Jan. 15, Fort Smith 16, Joplin, Mo., 17, Aurora 18, Springfield 19.

A CLEAN SWEEP (Andy Amann): Upper Sandusky, O., Jan. 13, Elmira 14, Buffalo 15, Rochester 16, Syracuse 17-19. A CHICKEN JACK: Gloversville, N. Y., Jan. 15, Johnston 16, Syracuse 17-19.

ALONKIN A GREAT CITY (P. L. Jarvis, mgr.): Elizabeth, N. J., Jan. 18, Brooklyn, N. Y., 21-23. A CRAZY LOT (J. C. Davis, mgr.): Norwalk, O., Jan. 15, Fostoria 16, Tiffin 17, Findlay 18, Mansfield 19.

A GAIETY GIRL (No. 1; George Edwardes, prop.): Chicago, Ill., Jan. 14-18. A GAIETY GIRL (No. 2): Cleveland, O., Jan. 14-18. ADA REHAY (Augustus Daly, mgr.): New York city Nov. 27-indefinite.

A BLACK SHEEP: Boston, Mass., Dec. 10-indefinite. A RAILROAD TICKET (W. W. Freeman, mgr.): St. Paul, Minn., Jan. 13-19, Minneapolis 20-22. A BREEZY TIME (Fitz and Webster, mgrs.): Quincy, Ill., Jan. 15, Macomb, Mo., 16, Brookfield 17, Chillicothe 18, Cameron 19, Kansas City 20-23.

RJOU COMEDY: Poplar Bluff, Mo., Jan. 15. BALDWIN-ROCKS: Atlanta, Ga., Jan. 14-19, Augusta 21-23. BARREL OF MONEY: Philadelphia, Pa., Jan. 14-19, Scranton 21-23, Reading 24-26, Philadelphia 28-Feb. 2.

BURB COMEDY (George H. Bobb, mgr.): St. John, N. B., Jan. 14-19, Halifax, N. S., 21, 22. BUNCH OF KIDS (Gus Bothner, mgr.): New Orleans, La., Jan. 14-19, Mobile, Ala., 21, Montgomery 22, Columbus, Ga., 23, Macon 24, Jacksonville, Fla., 25, Savannah, Ga., 26, Augusta 28, Atlanta 30, 31.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Philadelphia, Pa., Jan. 14-19, Brooklyn, N. Y., 21-23. BOB HUN (W. C. Clark, mgr.): Muncie, Ind., Jan. 15, 17, Springfield, O., 23-24, Beaver Falls, Pa., 25-Feb. 1.

BLACKLISTED: Binghamton, N. Y., Jan. 14-16. BRECKENRIDGE: New York city Jan. 20-indefinite. CLARK-PARKINSON: Brevier, Mo., Jan. 14-19. COUNTRY CIRCUS: Kansas City, Mo., Jan. 14-19. CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Newark, N. J., Jan. 14-19, Buffalo, N. Y., 21-23, Elmira 24.

CHARLES DICKSON: Chicago, Ill., Jan. 13-19. COON HOLLOW (Caldwell and Ready, mgrs.): Paterson, N. J., Jan. 14-16, Dover, Del., 17, Scranton, Pa., 18, 19, Syracuse, N. Y., 21-23, Poughkeepsie 24, Troy 25, 26.

CORSE PAYTON (David J. Ramage, mgr.): Lima, O., Jan. 14-19. CONROY AND FOX (Hot Tamales; J. A. Reed, mgr.): Elmira, N. Y., Jan. 15, Binghamton 16, Scranton, Pa., 17, Carbondale 18, Wilkes Barre 19, Mahanoy City 21, Albion 22, Reading 23, Pottsville 24, Williamsport 25.

COUNTY FAIR (Arthur G. Thomas, mgr.): Duluth, Minn., Jan. 15. CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Rockford, Wis., Jan. 15, Beloit 16, Racine 17, Elgin, Ill., 18, Aurora 19, Milwaukee, Wis., 21-23.

CHARLEY'S AUNT (Southern; Charles Frohman, mgr.): Paris, Ky., Jan. 15, Frankfort 16, Owensboro 17, Evansville, Ind., 18, Terre Haute 19, Indianapolis 21.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Philadelphia, Pa., Nov. 20-indefinite. CHARLES T. ELLIS (Archie H. Ellis, mgr.): Wheeling, W. Va., Jan. 14-16.

CROSS ROADS OF LIFE: Rochester, N. Y., Jan. 17-19. CARRIE LAMONT (Leslie Davis, mgr.): Bartow, Fla., Jan. 15, 16, Kissimmee 17, Sanford 18, 19. DUFFY'S BLUNDERS (Barney Ferguson): Philadelphia, Pa., Jan. 14-19.

CLAY CLEMENT (New Dominion; Gustave Frohman, mgr.): Sandusky, O., Jan. 16, Findlay 17, Fremont 18, Fostoria 19, Lima, Pa., Wayne, Ind., 22, Hamilton 23, Troy 24, Bryan, O., 25.

DENNIS THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-indefinite. DARKEST RUSSIA (Sidney R. Ellis, mgr.): Brooklyn, N. Y., Jan. 14-19, Philadelphia, Pa., 21-23.

DANIEL SULLY: Wilkesbarre, Pa., Jan. 15, 16. DONNELLY AND GIBARD: Philadelphia, Pa., Jan. 14-19. DUNN MACCOT: St. Louis, Mo., Jan. 14-19. DAN MCCARTHY: Washington, D. C., 14-19.

EIGHT BELLS (John F. Byrne, prop.): Cincinnati, O., Jan. 13-18. EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 31-indefinite. EPPER ELLISER (Will C. Ellsler, mgr.): New York city Jan. 14-16, Brooklyn 20-Feb. 2.

EDWIN ROSTELL (Geo. M. Johnson, mgr.): Chillicothe, Mo., Jan. 21, 22, Mexico 23, 24, Columbia 25, 26, Moberly 27, 28. E. H. SOMMER (Daniel Frohman, mgr.): St. Louis, Mo., Jan. 14-19.

EMILY BANCER (Our Flat; Thomas W. Ryley, manager): St. Paul, Minn., Jan. 13-16, Minneapolis 17-19. EVA TANGUAY: Boonville, N. Y., Jan. 14-19.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Des Moines, Ia., Jan. 15, Okla. 16, Ottumwa 17, Independence 18, Cedar Rapids 19, Davenport 20.

PAST MAIL (Northern; Martin Golden, mgr.): Jackson, Mich., Jan. 15, Coldwater 16, Pontiac 17, Port Huron 18, Flint 19, Chatham, Ont., 21, St. Thomas 22, Berlin 23, Brantford 24, St. Catharines 25, Toronto 26-Feb. 2.

PAST MAIL (Southern; J. B. Hogan, mgr.): Denison, Tex., Jan. 15, Sherman 16, McKinney 17, Dallas 18, 19, Ft. Worth 21, Weatherford 22, Corsicana 24, Waco 25, Temple 26, Taylor 28, Bastrop 29, La Grange 30, Brenham 31.

FLAG OF TRUCE (Harry Sellers, mgr.): Pittsburg, Pa., Jan. 14-16, Cincinnati, O., 21-23. FANNY RICE (G. W. Parry, mgr.): Waterbury, Conn., Jan. 18, Meriden 19, New London 17, Norwich 18, Worcester, R. I., 19, Lynn, Mass., 21, Salem 22, Lowell 23, Holyoke 24, Westfield 25, Springfield 26, Brooklyn 28-Feb. 2.

FANNY DAVENPORT: New York city Dec. 31-indefinite. FANNY ROMANI: Washington, O., Jan. 15, Uhrichsville 16, Alliance 18, Warren 19, Akron 21, Ashtabula 22, Massillon 23, Canton 24.

FERRIS' COMEDIANS: Winchester, Ill., Jan. 14-16. FRIENDS (Arthur C. Aiston, mgr.): Augusta, Ga., Jan. 15, Columbia, S. C., 16, Charleston 17, Savannah, Ga., 18, 19, Atlanta 21, 22, Birmingham, Ala., 23, Huntsville 24, Chattanooga, Tenn., 25, Knoxville 26, Lexington, Ky., 29, 30, 31, 20, Middletown, O., 31.

FAUST (Morrison's Western; E. J. Abram, mgr.): Milwaukee, Wis., Jan. 13-19, Watertown 21, Fond du Lac 22, Oshkosh 23, Appleton 24, Stevens Point 25, Eau Claire 26, Wausau, Minn., 28, Red Wing 29, Stillwater 30, Mankato 31.

FAUST (Griffith's; Ed. A. Church, mgr.): Toronto, Ont., Jan. 14-19, Guelph 15, Galt 22, Brantford 23, Woodstock 24, St. Thomas 25, St. Catharines 26. GRASMAN EARLE: Valparaiso, Ind., Jan. 14-19.

GLADYS WARREN (John W. Dunne, mgr.): Memphis, Tenn., Jan. 15, 16, Jackson 17, Nashville 18, Chattanooga 21, Rome, Ga., 22, Augusta, Ala., 23, Birmingham 24, Atlanta 25, 26.

GREEN GOODS MAN (E. J. Abram, mgr.): Jacksonville, Ill., Jan. 15, Hannibal 16, Quincy 17, Keokuk, Ia., 18, Burlington 19, Javenport 20, Cedar Rapids 21, Ottumwa 22, Oskaloosa 23, Des Moines 24, St. Joseph, Mo., 25, Atchison, Kans., 29, Omaha, Neb., 27-30, Falls City 31.

GEORGE W. LARSEN: Sharon, Pa., Jan. 14-19, Meadville 21-23.

GALLEY SLAVE: Memphis, Tenn., Jan. 14-16. GUS WILLIAMS: Cincinnati, O., Jan. 13-19, Marysville 21, Ashland 22, Trenton 23, Portsmouth 24, Lancaster 25, Washington C. H. 26, Xenia 28, Sydney 29, Bellefontaine 30, Fostoria 31.

GORMAN RAGA (Gilhooley's): Cincinnati, O., Jan. 13. HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Turner's Falls, Mass., Jan. 15, Williamstown 16, Cambridge, N. Y., 17, Troy 18, 19.

HETTIE BERNARD CHASE: Norfolk, Va., Jan. 15, 16. HUMANITY (W. A. Brady, mgr.): Providence, R. I., Jan. 14-19. HAMILTON'S IDEAL THEATRE: Spencerville, O., Jan. 14-19.

HOWARD WALL'S IDEALS: Sunbury, Pa., Jan. 14-19. HARRISON STOCK (M. W. Hanley, mgr.): New York city Dec. 10-indefinite. HARRY LACY: Rochester, N. Y., Jan. 14-16.

HALLAN AND HART (James Jay Brady, mgr.): Minneapolis, Minn., Jan. 14-16. HENNESSY LEROY (Homer Drake, mgr.): Clarksville, Tex., Jan. 13-15, Paris 17-19, Denison 21-23.

HOWARD STOCK: Cohoes, N. Y., Jan. 21-23. HERMAN'S SHOOT ACROSS (William B. Gross, mgr.): Boston, Mass., Dec. 31-Jan. 19, Columbus, O., 21-23. IN THE FOOT HILLS: Wilkesbarre, Pa., Jan. 14-16.

IN OLD KENTUCKY (No. 1): Portland, Me., Jan. 15. IN OLD KENTUCKY (No. 2): Buffalo, N. Y., Jan. 14-19. IN OLD KENTUCKY (No. 3): Taylor Tex., Jan. 15. Waco 16, Corsicana 17, Fort Worth 18, Sherman 21, Greenville 22, Dallas 23, Tyler 25, Shreveport, La., 26.

JAMES O'NEILL (W. F. Connor, mgr.): Pittsburg, Pa., Jan. 14-19, Wheeling, W. Va., 21, Zanesville, O., 22, Charleston 23, Frankfort, Ky., 24, Lexington 25, 26, Cincinnati, O., 27-Feb. 2.

JANE COOMES (F. A. Brown, mgr.): West Superior, Wis., Jan. 15. JOSEPH MURPHY: Kansas City, Mo., Jan. 14-19, Topeka, Kan., 21, Leavenworth 22, St. Joseph, Mo., 23, Omaha, Neb., 24-27, Des Moines, Ia., 28, Ottumwa 29, Burlington 30.

JULIA MARLOWE (Fred. Stinson, mgr.): Boston, Mass., Dec. 31-Jan. 19, Camden, N. J., 21-23, Brooklyn, N. Y., 25-Feb. 2. J. K. EMMET: Council Bluffs, Ia., Jan. 18.

JOSEPH D. CLIFTON: Providence, R. I., Jan. 14-19. JAMES J. CORRETT (W. A. Brady, manager): Nashville, Tenn., Jan. 14-16, Lexington, Ky., 17, Dayton, O., 18, Indianapolis, Ind., 19, Milwaukee, Wis., 20-23, St. Paul, Minn., 24-Feb. 2.

JOHN DAW (Charles Frohman, mgr.): Chicago, Ill., Jan. 14-16. JAMES YOUNG (Tragedian; George E. Gill, mgr.): St. Vernon, O., Jan. 16, Newark 17, Canal Dover 19, Alliance 21, Massillon 22, Ravenna 23, Akron 24, Kent 25, Warren 26, Youngstown 27, 28.

JOSEPH HAWORTH: Concord, N. H., Jan. 15, Fitchburg, Mass., 16, Manchester, N. H., 17, Portsmouth 18, Laconia 19, Boston, Mass., 21-23. JOE OTT (Star Gazer): Glen Falls, N. Y., Jan. 16, Greenville 17, Watertown 18, Oswego 19, Montreal, P. Q., 21-23.

JANE (Southern; Gustave Frohman, manager): Morgan City, La., Jan. 17, Franklin 18, New Iberia 19, Opelousas 21, Lafayette 22, Lake Charles 23, Orange, Tex., 24, Beaumont 25, Galveston 26, Houston 27, John Pringle: Deadwood, S. D., Jan. 14-19.

JOHN AND JILL (Sam T. Shaw, mgr.): Santa Barbara, Cal., Jan. 14-19, Bakersfield 21-23. JOHN E. BRENNAN (Frank W. Lane, mgr.): Rochester, N. Y., Jan. 14-19.

J. E. TOOLE (Louis Egan, mgr.): East Liverpool, O., Jan. 18, Rochester, Pa., 16, Tarentum 17, Monaca City 18, Irwin 19, Uniontown 22, Jeannette 23, Latrobe 24, Indiana 25, Johnstown 26, Hastings 28, Clearfield 30, Phillipsburg 31.

J. H. WALLACE: Chicago, Ill., Jan. 20-Feb. 2. JAMES B. MACKIE (The Side Show): Westfield, Mass., Jan. 15, Middletown, Conn., 16, Waterbury 17, Bridgeport 18, 19, Elizabeth, N. J., 21, Burlington 22, Norristown, Pa., 23, Wilmington, Del., 24, 25, Chester, Pa., 26, Washington, D. C., 28-Feb. 2.

KATIE EMMETT: Macon, Ga., Jan. 15, Jacksonville, Fla., 16, Savannah, Ga., 17, Charleston, S. C., 18, Augusta, Ga., 19, Brooklyn, N. Y., 21-23. KATIE PUTNAM: North Yakima, Wash., Jan. 15, Sprague 16, Cheney 17, Spokane 18, 19, Colfax 21, Moscow, Idaho, 22, Pullman, Wash., 23, Walla Walla 24, Pendleton, Ore., 25, Baker City 26, Boise City, Idaho, 28.

LOST PARADISE (Gustave Frohman, mgr.): Paterson, N. J., Jan. 17-19. LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20-indefinite.

LIMITED MAIL (Elmer E. Vance, mgr.): Charleston, W. Va., Jan. 15, Huntington 16, Mayville, Ky., 17, Paris 18, Lexington 19. LYCEUM DRAMATIC (W. F. Henderson, mgr.): Richmond, Ind., Jan. 14-17.

LILLIAN KENNEDY: Bangor, Me., Jan. 14-16, Augusta 17-19, Bath 20-22. LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Erie, Pa., Jan. 15, Bradford 16, Binghamton, N. Y., 19, Scranton, Pa., 21, Wilkesbarre 22, Easton 23, Allentown 24, Reading 25, Paterson, N. J., 29, 30.

LILIPUTANS (Rosenfeld Brothers, mgrs.): Detroit, Mich., Jan. 14-19. LITTLE TRIXIE (Fred Robbins, mgr.): Wilkes Barre, Pa., Jan. 17-19, Philadelphia 21-23.

LEWIS MORRISON (E. J. Abram, mgr.): Montreal, P. Q., Jan. 14-19, Boston, Mass., 21-23, New York city Feb. 2. LOST IN NEW YORK (Colton and Reno, mgrs.): St. Louis, Mo., Jan. 14-19.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Bangor, Me., Jan. 14-indefinite. LOUIS ALDRICH (E. J. Abram, mgr.): Brooklyn, N. Y., Jan. 14-19.

MCADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Bridgeport, Conn., Jan. 16. MILTON NOBLES: Omaha, Neb., Jan. 15, Atlantic, Ia., 16, Newton 17, Des Moines 18, 19, Iowa City 21, Moline, Ill., 22, Monmouth 23, Galesburg 24, Decatur, Ill., 25, Champaign 26.

MR. AND MRS. KENNEDY (Daniel Frohman, mgr.): New York city Dec. 24-Jan. 26. MINNIE LISTER (George E. Mitchell, mgr.): Elizabeth, N. J., Jan. 14-19, South Norwalk, Conn., 21-23.

MABEL PAIGE (M. A. Moseley, mgr.): Natchez, Miss., Jan. 14-19. MERRIS BROTHERS: Belleville, Ont., Jan. 14-19.

MRS. L. LESTER: Washington, D. C., Jan. 14-19. MINNIE SEWARD: Frederick Seward, mgr.: Carlisle, Pa., Jan. 14-19, Hanover 21-23.

MRS. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-indefinite. MCNULTY'S VISIT (George M. Wisner, mgr.): Indianapolis, Ind., Jan. 14-16, Brazil 17, Princeton 18, Mt. Vernon 19, Evansville 20.

MILK WHITE FLAG: New York city Oct. 8-indefinite. MARIE JANSKY: Chattanooga, Tenn., Jan. 15, Atlanta, Ga., 16, 17, Augusta 18, Charleston, S. C., 19.

MAN WITHOUT A COUNTRY: Boston, Mass., Jan. 14-19. HARLEM, N. Y., 21-23, Cleveland, O., 28-Feb. 2. MARIE BURROUGHS (D. A. Bonta, mgr.): Troy, N. Y., Jan. 14-16, Albany 17-19, Philadelphia, Pa., 21-23, Cleveland, O., 28-Feb. 2.

MEN

WALKER WHITEHEAD: Springfield, O., Jan. 15, Hamilton 16.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Haverhill, Mass., Jan. 14-19, Holyoke 21-26, Waterbury, Conn., 28-Feb. 9.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Johnston, Pa., Jan. 14-19, Altoona 21-26, Lock Haven 28-Feb. 2.
 WILLIAM HOBBS (W. D. Mann, mgr.): Boston, Mass., Jan. 14-19.

WARD AND VOKES (E. D. Stair, mgr.): New York city Jan. 14-19, Boston, Mass., 21-26, Providence, R. I., 28-Feb. 2.

WILSON BARRETT: New York city Nov. 26-Jan. 19.
 W. H. CRANE (Joseph Brooks, mgr.): Philadelphia, Pa., Jan. 7-19, Washington, D. C., 21-26, Norfolk, Va., 28, Richmond 29, 30, Danville 31.

WILLIAM BARRY (Louis S. Gould, mgr.): Danbury, Conn., Jan. 15, Waterbury 16, Middletown 17, New Britain 18, Meriden 19, Philadelphia, Pa., 21-26, Poughkeepsie, N. Y., 28, Troy 29, 30, Albany 31.

WILSON BARRETT: Wilkes-Barre, Pa., Jan. 18.
WALTERS AND FORD'S STOCK: New York city and Brooklyn Aug. 18—indefinite.

YOUNG MRS. WINTHROP (Wagener and Kemper, mgrs.): Joliet, Ill., Jan. 15, La Salle 16, Dixon 17, Peepack 18, Milwaukee, Wis., 19-23, Janesville 25, Rockford, Ill., 26, Louisville, Ky., 28.
 YON VONSON (Jacob Litt, mgr.): Kansas City, Mo., Jan. 15-18.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): Baltimore, Md., Jan. 14-19.

ALADDIN, JR. (David Henderson, mgr.): St. Louis, Mo., Jan. 14-19.

ARNEY AND GRAU'S GRAND OPERA: New York city Nov. 19—indefinite.
 BROWNIES: New York city Nov. 12-Feb. 2.

BOSTONIANS (Barnabee and MacDonald): Pittsburg, Pa., Jan. 14-19, Cleveland, O., 21-26.

CALHOUN OPERA: Seattle, Wash., Jan. 14-19.
 CAMILLE D'ARVILLE OPERA: Wilmington, Del., Jan. 15, Harrisburg, Pa., 16, Pottsville 17, Hazleton 18, Pittsburg 21-26, Chicago 28-Feb. 9.

DR. WOLF HORROR OPERA (Ben. D. Stevens, mgr.): Rochester, N. Y., Jan. 17-19.

DEVILS' AUCTION (Charles H. Vale, mgr.): Atlanta, Ga., Jan. 15, Rome 16, Birmingham, Ala., 17, Chattanooga 18, Tenn., 19, Knoxville 21, Roanoke, Va., 22, Danville 23, Norfolk 24, Richmond 25, 26, Philadelphia, Pa., 28-Feb. 2.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Baltimore, Md., Jan. 14-19.

1892 (Northern; E. E. Rice, mgr.): Chicago, Ill., Jan. 13—indefinite.

1892 (Southern): Detroit, Mich., Jan. 14-19.

FANTASMA: Chicago, Ill., Jan. 13-26.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Minneapolis, Minn., Jan. 14-20, Dubuque, Ia., 21, Davenport 22, Cedar Rapids 23, Marshalltown 24, Des Moines 25, Sioux City 26, Omaha, Neb., 28-30.

LILLIAN RUSSELL OPERA (Abbey, Schofield and Grau, mgrs.): Providence, R. I., Jan. 14-16, Worcester, Mass., 17, Springfield 18, New Haven, Conn., 19, Philadelphia, Pa., 21-Feb. 2.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

LOUISE BRADY OPERA (F. C. Whitney, mgr.): Boston, Mass., Dec. 24-Feb. 2.

McGOWAN FAMILY: Brookport N. Y., Jan. 15, Lockport 16, Le Roy 17, Mt. Vernon 18, Genesee 19, Cohoes 21.

NASHVILLE STUDENTS: Wynne, Ark., Jan. 19, Forest City 22.

OVIDE MUSIN (Albert Patterson, mgr.): Huntington, W. Va., Jan. 15, Lexington, Ky., 16-19, Louisville 21, Nashville, Tenn., 22, Chattanooga 23.

PRINCE PRO TEM: Burlington, Vt., Jan. 15, Rutland 16, North Adams, Mass., 17, Pittsfield 18, Worcester 19, Lawrence 21, Lowell 22, Amesbury 23, Haverhill 24, Portland, Me., 25, 26.

PRINCESS BONNIE: Philadelphia, Pa., Jan. 14-19.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Philadelphia, Pa., Jan. 14-19.

SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Montgomery, Ala., Jan. 18, Mobile 21, Biloxi, Miss., 22, Pass Christian 23, New Orleans, La., 24, Thibodaux 25, Jeanerette 26.

SOUSA'S BAND: Washington, D. C., Jan. 20, Norfolk, Va., 21, Richmond 22, Baltimore, Md., 23, Chambersburg, Pa., 24, Harrisburg 25, Philadelphia 26, New York city 27.

SUPERRA (Edwin Warner, bus. mgr.): New York city Jan. 14-19.

THOMAS O. SHARROCK (W. F. Falk, mgr.): Indianapolis, Ind., Jan. 16, Fort Wayne 18, Lafayette 19.

TAVARY OPERA: San Francisco, Cal., Jan. 7-19, Los Angeles 22-26.

THE PASSING SHOW (Canary and Lederer, mgrs.): Cincinnati, O., Jan. 13-19, Boston, Mass., 21-Feb. 9.

THE PASSING SHOW (Abram and Roberts, mgrs.): New Orleans, La., Jan. 14-19, Memphis, Tenn., 21, 22, Nashville 23, 24, Louisville, Ky., 25, 26.

WANG (D. W. Truss and Co., mgrs.): Peoria, Ill., Jan. 15, Galesburg 16, Aurora 17, Rockford 18, Fau Claire, Wis., 19, St. Paul, Minn., 20-26, Minneapolis 28-Feb. 2.

WHITNEY OPERA CO. (Rob Roy): New York city Oct. 29—indefinite.

MISCELLANEOUS.

ARTHUR DEMING: Scranton, Pa., Jan. 14-16, Binghamton, N. Y., 17-19.

AL G. FIELD: Parkersburg, W. Va., Jan. 13, Chillicothe, O., 16, Portsmouth 17, Charleston, W. Va., 18, Huntington 19, Danville, Ky., 21, Louisville 22, Henderson 23.

COMSTOCK'S: Philadelphia, Pa., Jan. 14-19.

GORTON'S (Charles H. Larkin, mgr.): Ocala, Fla., Jan. 16, Sanford 22, Orlando 24, Tampa 26.

GEORGE THATCHER AND CARROLL JOHNSON'S (W. H. A. Cronkite, mgr.): Wilmington, Del., Jan. 31.

HAVERLY'S (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24—indefinite.

HA HENRY'S: Winston, N. C., Jan. 16, Greensboro 17, Danville, Va., 18, Durham, N. C., 19, Raleigh 21.

PRINCE AND WEST (Joseph P. Harris, mgr.): Pittsburg, Pa., Jan. 14-19.

VERRELAND'S (T. D. Middaugh, mgr.): Blossburg, Pa., Jan. 15, Watkins, N. Y., 16, Willard 17.

WILL E. CULMANN'S: Griffin, Ga., Jan. 17, Newnan 18, La Grange 19, Carrollton 21, Cedartown 23, Rome 24, Atlanta 25.

VARIETY AND BURLESQUE.

ASHTON'S EARLY BIRDS: Albany, N. Y., Jan. 14-19.

CHORUS BURLESQUE (Sam T. Jack, mgr.): Cleveland, O., Jan. 14-19.

CITY SPORTS: Boston, Mass., Jan. 14-19, New York city 21-26.

CITY CLUB: Milwaukee, Wis., Jan. 14-19.

C. W. WILLIAMS: Buffalo, N. Y., Jan. 14-19.

FIELD AND HANSON (John F. Fields, propr.): Pittsburg, Pa., Jan. 14-19, Paterson, N. J., 21-23.

GUS HILL'S NOVELTIES (Gus Hill, propr.): Baltimore, Md., Jan. 14-19, Washington, D. C., 21-26.

HYPHE'S COMEDIANS: Brooklyn, N. Y., Jan. 14-19.

HOPKINS' TRANS-OCEANICS: St. Louis, Mo., Jan. 14-19.

IRWIN BROTHERS: Washington, D. C., Jan. 14-19.

INTERNATIONAL VAUDEVILLIANS: Philadelphia, Pa., Jan. 14-19.

JEFFERSON'S VAUDEVILLE: Paterson, N. J., Jan. 14-19, New York city 21-26.

LOTTIE COLLINS: San Francisco, Cal., Jan. 14-19.

LEON AND EVERETT'S LADIES' CLUB: Holyoke, Mass., Jan. 14-16, Springfield 17-19, Troy, N. Y., 21-26.

LILLY CLAY: Albany, N. Y., Jan. 14-19.

LONDON GAIETY (John C. Flynn, mgr.): New York city Jan. 7-19.

MARY SANGER: Paterson, N. J., Jan. 14-19.

MAY HOWARD: Chicago, Ill., Jan. 14-19.

MEXICAN GAIETY GALS: Cincinnati, O., Jan. 14-19.

NIGHT OWLS: Lynn, Mass., Jan. 14-19.

PETER MAHER: Altoona, Pa., Jan. 17, Lewiston 18, Harrisburg 19.

REILLY AND WOOD: Detroit, Mich., Jan. 14-19.

RICH AND BARTON'S: Grand Rapids, Mich., Jan. 14-19.

ROSE HILL: Providence, R. I., Jan. 14-19, Boston, Mass., 21-26.

RENTZ-SANTLEY: Newark, N. J., Jan. 14-19.

RUSSELL BROTHERS: Baltimore, Md., Jan. 14-19.

SOUTH BEFORE THE WAR: Fall River, Mass., Jan. 14-16.

New Haven, Conn., 17-19.

SAM DEVERE: Philadelphia, Pa., Jan. 14-19.

TONY PASTOR: New York city—indefinite.

WEBER AND FIELD: Cincinnati, O., Jan. 14-19.

WHITE CROOK: New York city Jan. 14-19.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Newcastle, Pa., Jan. 17-19.

BARTON'S (D. M.) EQUINES (John C. Patrick, mgr.): Peckskill, N. Y., Jan. 18, 19.

CHARLES E. HAMILTON: Red Bluff, Cal., Jan. 19.

ELI PERKINS: La Grange, Ga., Jan. 17, Morris, La., 19, Brownsville, Tenn., 21, Kuttawa 22, Hodgenville 23, Louisville 24, Noblesville, Ind., 25, Hilliards, O., 26, Deshler 28.

HAGENBECK'S TRAINED ANIMALS: Louisville, Ky., Jan. 14-19.

HARRIS A. WILLIAMS: Muncie, Ind., Jan. 16, 17, Crawfordsville 18, Cincinnati, O., 19, 20, Covington, Ky., 22, Owensboro 23, Cincinnati, O., 26, Rockford, Ill., 31.

HERRMANN: Salt Lake City, Utah, Jan. 18, 19.

HUGO AND SNYDER: St. Augustine, Fla., Jan. 14-19.

J. AUGUSTIN JONES: Sumter, S. C., Jan. 14-16.

NORRIS BROTHERS' EQUINES AND CANINIS (H. S. Rowe, mgr.): Danville, Va., Jan. 15, Richmond 16-19, Petersburg 21, 22, Suffolk 23, Norfolk 25, 26.

PROF. LESLIE: Pinckneyville, Ill., Jan. 14-19.

PROFESSOR DREYER: New Orleans, La., Jan. 14-28.

Sylvan A. Lee (Measurist: Thomas F. Adkin, mgr.): Vandalia, Ill., Jan. 18-28, Centralia 21-28, Mattoon 28-Feb. 2.

WELLS' WONDERLAND: Ocala, Fla., Jan. 14-19.

OPEN TIME.

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ATLANTIC, Ia.: Atlantic Opera House, Jan. 28 to Feb. 2.

ATHENS, TENN.: New Opera House, Jan. 17 to 31.

ALEXANDRIA, IND.: Alexandria Opera House, Jan. 19 to 31.

AURORA, ILL.: Aurora Opera House, Jan. 20 to 23, 25 to 28, Feb. 1 to 7, 9 to 15, 17 to 21, 23 to March 4.

BUTLER, Pa.: Park Theatre, Jan. 26, 28, 29.

HARTFORD, CONN.: Proctor's Opera House, Jan. 28, Feb. 4, 6, 11, 12, 16, 19, 25, 27, 28, March 4, 5, 6, 7, 11, 12, 19 to 22.

MAHANOY CITY, Pa.: Opera House, Jan. 21-31, Feb. 4, 9, 11, 18-28, March 1-19, 23-31, April.

RED BANK, N. J.: Opera House, Jan. 19 to 31, Feb. 1 to 6.

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